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INTERIOR OF THE DUOMO, LECCE, ITALY.

(FIG. 5, *Lecce Article*, see p. 7.)

Notes of the Month.

The Commission on Ancient Monuments—The Medici Reproductions of Old Masters—The Maumbury Excavations—A New Window in Westminster Abbey—A Correction.



THE appointment of the Royal Commission on Ancient Monuments has attracted less attention than from its vital interest it deserves. The official world has at last arisen from its torpor on a question of far-reaching importance, and has done something, but, as is its way, has not done it too well. The scope of the Commissioners' reference is necessarily limited. They are only Inquisitors, not Administrators. They are charged to make an inventory of the ancient and historical monuments and constructions connected with, or illustrative of, the contemporary culture, civilisation, and conditions of life of the people in England, from the earliest times to the year 1700, and to specify those which seem most worthy of preservation. It will be seen that these Grand Inquisitors of antiquity have a task of immense size and complexity.

The question then arises as to how far the Commission is equipped, in numbers and *personnel*, for operations which will necessarily extend over many years, and involve voluminous and patient inquiries.

The Commissioners are eleven in number. Lord Burghclere is the Chairman. We are ignorant of any special qualifications that he may possess, and doubt their existence. If, however, he is a good organiser of other men's efforts, and can grasp the essential purposes of the Commission, and hold his colleagues to them, the chair will be well filled: special knowledge is not so important.

We look next for the official representative of the Society of Antiquaries, to whose ceaseless efforts the Commission owes its being. *Non est inventus.*

The Royal Archæological Institute and the Society for the Protection of Ancient Buildings were asked to nominate Commissioners. Sir Henry Howorth and Lord Balcarras respectively were named; two better appointments could not have been made. Mr. J. G. N. Clift represents the British Archæological Association, a peculiarly undistinguished choice. The views of the R.I.B.A.

will be articulated through Mr. Leonard Stokes, we doubt not in his usual able and breezy fashion. Oxford, and incidentally Romano-British antiquities, will have a learned and distinguished mouth-piece in Mr. Francis John Haverfield. The Office of Works, which looks after Windsor Castle and other national buildings, lends its assistant-secretary, Mr. James Fitzgerald, as a member of the Commission.

As to the remainder of the Commissioners, the Earl of Plymouth is a man of wide mind and interests; Viscount Dillon is a Past President of the Society of Antiquaries and a great authority on armour; Mr. E. J. Horniman has done great service in pressing for the appointment of the Commission; Sir John F. F. Horner is father-in-law of the Premier's son.

The Secretary to the Commission is Mr. George H. Duckworth. His name is unfamiliar in archæological circles, but as he is the brother-in-law of Lord Burghclere, the Chairman, further fealty is paid to the important British principle of the Family Party.

A strong complaint was made to Mr. Asquith, that the Society of Antiquaries of London, the acknowledged mother of archæology in England, was not specifically represented. He returned the ingenious, flattering, and unconvincing reply that four of the Society's Fellows were appointed, and that the Society is far too distinguished to need a special representative. The four Antiquaries in question—Lords Dillon and Balcarras, Sir Henry Howorth and Mr. Haverfield—have all a high reputation, and will be a great strength to the Commission; but obviously the omission of one of the chief officers of the Society (say the President, Mr. Charles Hercules Read, or the Treasurer, Mr. Philip Norman, who is so honourably known for his tireless efforts to preserve ancient buildings) is a foolish blunder, the outcome, we doubt not, of sheer carelessness, and the Government will be well advised to repair it. Perhaps, though, it is too much to expect that such a slip will be acknowledged and rectified.

As to the work before the Commission, it is so vast and detailed that one fears that all our antiquities will have been "restored" away before

the Report is issued. To the plain man of no pretensions to knowledge of the inner workings of Royal Commissions, the obvious procedure seems to be dual—(1) by the hearing of eminent witnesses before the whole Commission, and (2) by laborious sifting of the records already available. The latter work can surely be done only by sub-committees, and how many sub-committees can be formed out of only eleven Commissioners? There is grave danger that this highly-important work will break down of its own weight.

One would suppose that if the Commission's labours are to be faced in a business-like fashion, sub-committees will be required for at least the following classes of ancient monuments:—

- (a) *Pre-Roman* (Stonehenge and the like).
- (b) *Romano-British* (Silchester, Caerwent, and the numerous smaller scattered remains).
- (c) *Earth-works* (of all periods).
- (d) *Ecclesiastical Buildings*
- (e) *Military Buildings*
- (f) *Domestic Buildings*

From the close of
the Roman occu-
pation onwards
to 1700.

If we assume that six sub-committees are enough (and a little thought suggests many others that would be valuable), it follows that the Commission, to achieve the desired results, should be forthwith increased, if not doubled.

It would be invidious to set out dogmatically a long panel of the names of possible further Commissioners, but the qualifications of some are so obvious that it would be insincere to omit them. Mr. W. H. St. John Hope is an acknowledged master of the archæology of the spade, and surely one of the preoccupations of the Commission will be the future care of the excavated sites of Roman towns and mediæval monasteries? Professor Lethaby brings to the vexed question of the preservation of mediæval buildings an artistic grasp and a ripe experience that would make him a more than valuable addition.

The mediæval buildings of England are obviously the most important and most numerous within the purview of the Commission, yet there is no member of it who can be said to be a specialist in this direction. With the names of Hope and Lethaby we should at least print those of Prior, Bond, Peers, Thackeray Turner, and Bilson.

The Commission is to take no account of anything later than 1700. An arbitrary date is obviously necessary, and there would be found those who would cavil whatever date were fixed. It must, however, strike everyone interested in the Renaissance as unfortunate, that the last works of Wren and the best works of his immediate successors are excluded from the purview of the Commission. The year of his death would seem a more suitable final date.

Are Kent's *Horse Guards* and Gibbs's *Saint Mary-le Strand* not ancient monuments that we need to preserve?

The name of Mr. Reginald Blomfield occurs at once as especially fitted to plead for the preservation of the masculine art of the Renaissance.

Dr. Arthur Evans has won his European reputation abroad, and in the monuments of the earliest civilisations; but he lives in England, and his name would add lustre to the Commission.

Commission-making, like the larger joys of Cabinet-making, is perhaps a fruitless and windy pursuit for the amateur. We sympathise with the difficulties of the young gentlemen who sit at the Treasury and advise the Premier on these high matters. We feel sure that they find archæology very boring, and the difficulties of choice must be great; but in this case we are Olivers asking for more, rather than grumblers at what a gracious Government has given.

Even if the Commission be not increased, we are sure the knowledge and experience of those whose names we have given, and of many others equally eminent in their several departments, will be at the service of the Commission when it calls for evidence. Everyone interested in the arts and antiquities of England will wish well to the arduous labours of the Commissioners, and will nourish the hope that they will make a schedule of monuments, full enough to satisfy the legitimate aspirations of the archæological public.

We regard it as a little unfortunate that the reference does not provide for the expression by the Commission of any opinion as to the treatment of the monuments when scheduled.

Perhaps we may look forward to a Ministry of Public Arts which shall administer these things?

In any case it is urgent that some steps be taken to shackle the "restorer" and his more straightforward cousin, the destroyer.

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THE annual exhibition of Medici coloured reproductions of the Old Masters at the Baillie Galleries, Bruton Street, W., in December, goes to show that the method of three-colour block printing is doomed for the best work, and that photographic collotype has arrived practically at perfection. The success of the annual series of Italian Masters issued to subscribers has encouraged the Medici Society to strike out in new directions, and this year we welcome Cornelis Janssen's lately discovered portrait of "Milton, aet. 10," as the first of a National Portrait Series. The technique of the reproduction is beyond

praise, and the Milton celebrations make its appearance very timely. The next in the series will be the Droeshout "Shakespeare."

Other new series are those of English masters and of Flemish masters. The earlier issues in the Italian series were of comparatively small size, but the forthcoming Romney's "Lady Hamilton and a Goat" is very large, and promises to be a valuable and popular print.

Certainly one of the most (to the writer of this quite the most) delightful portraits of a girl is A. di Prédís's "Beatrice d'Este," shortly to be published.

The new prints in the Italian series for 1908 are Tintoretto's "Bacchus and Adriadne," and Bellini's majestic "Madonna of the Palm Trees." Franz Hals's "Family Group" will evoke peculiar interest, as the original has so recently been acquired for the National Gallery. The directors of the Medici Society were the first to subscribe to its purchase, and are giving half the receipts from the sales of the print to swell the fund.

The Society also publishes two line-engravings by Mr. Albert Krueger, printed in the colours of the originals. Here we have work which has a character and an art of its own. Mr. Krueger's technique in Bellini's "Doge Lorenzo Loredano" is little short of marvellous, and if the picture has a slight hardness which is absent from a Medici colotype, it also has a personal quality and value which is absent from a photographic reproduction, however faithful. A photo-lithograph of Giotto's "Dante" completes the catholic range of the Medici Society's publications. Not the least attractive feature of the Society's enterprise is the fine range of reproductions of Italian frames, which give the prints a perfect setting. The wail of the painters of easel pictures is often heard in the land, and while we are sympathetic, we can understand that the buyer of pictures is less likely than ever to invest in original work, when reproductions of historic work are so inexpensive and so satisfying. However, the gifts which went in old days to original easel work are diverted to-day to the decorative arts, and the artists as well as the public are probably the gainers.



THE excavations at Maumbury Rings have given rise to so many vague, incomplete, or incorrect reports, that Mr. H. St. George Gray, who has conducted the work, has thought it advisable to publish an authoritative account of the discoveries that have been made. Mr. Gray's inference, from the amount of interest that has

been taken in these excavations, that archaeological field work is not only steadily increasing, but is becoming regarded "as a serious science for the further upbuilding of the annals and history of the world," is no doubt justifiable when we remember that besides Maumbury there is Memphis! If, however, the utmost that can be gathered from Mr. Gray's article does not contribute very materially to the upbuilding of history, he is nevertheless able to advance a few data that may have the very useful effect of destroying certain plausible assumptions that, in the light of his discoveries, seem to be baseless. Maumbury Rings, on the Weymouth Road, 400 yards southwest of Dorchester, are, as Mr. A. Hadrian Allcroft observes in his recently-published volume on "Earthworks of England" (Macmillan & Co., 1908), the best-known example of several such terraced rings; and yet this very remarkable earthwork was ignored by antiquaries until Sir Christopher Wren drew attention to it. Stukeley, in 1723, found it in use as a cornfield; and later, when the railway was being constructed, Warne, the historian of "Ancient Dorset," had some difficulty in dissuading the engineers from carrying the line straight through it. It is almost a matter of course that Maumbury has been regarded as a Roman amphitheatre. "The fact is," says Mr. Allcroft, "that amphitheatres, with their implication of butchery, are as much an obsession with the multitude as are the Druids with their supposed unholy rites." He admits that the proportions of Maumbury are fairly in accord with those of other indubitable amphitheatres; yet he has his doubts. These doubts Mr. Gray is apparently able to set at rest. He found an arena, but "no indications whatever of tiers of seats, or of ledges for seats of any description"; and "the banks, in any case, would be very steep for such a purpose." He accounts for the absence of seats by the statement that "under the influence of Scipio Nasica," by a decree of the Senate it was forbidden to "any person, in or near a town, to place benches to witness the games in a sitting posture, since it was the recognised manly habit of the Romans to take even their rest on their legs." Mr. Gray thinks that "perhaps the most interesting feature about the arena floor was the discovery of a gravelly substance consisting of small chalk fragments, quartz, flint, land-shells, &c., which no doubt took the place of the sand, &c., used by the Romans to dress the floors of their amphitheatres, to fill up uneven patches, to prevent the slipping of gladiators, and to absorb the blood of combatants." The floor of the arena is of chalk, Maumbury belonging to the highest zone of the chalk formation in Dorset—the zone of *Belemnitella mucronata*. Below it were found the

remains of what was apparently a Neolithic flint workshop, and among them "the very picks of antler with which the shaft had been dug." Mr. Gray, enthusiast though he is, has not exaggerated the interest and importance of the discoveries at Maumbury; and a more detailed account than that which he was able to compress into less than two columns of the *Times* of December 26 should not only throw fresh light on the Roman occupation, but add considerably to the still scanty knowledge of Neolithic man. Whether further explorations—for which it is to be hoped that the necessary funds will be forthcoming—will reveal anything that is of purely architectural interest, even by way of sidelights, is doubtful; but, at all events, the architect, who is always more or less of an archæologist, will keep an expectant eye on Maumbury.

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put a new window into an old abbey is to court censure. The Dean of Westminster has decided, perhaps rashly, to run this risk. It was he who suggested that the proposed memorial to John Bunyan should take this perishable form. In response to a requisition "signed by leading men in all departments of the national life," the Dean not only consented without hesitation to accept such a memorial, but suggested a stained-glass window depicting scenes from the "Pilgrim's Progress," and appointed Mr. J. N. Comper to make the design. The window is to be placed in the north aisle of the Abbey, and will fill a head-light and two main openings, each about 20 ft. high and 6 ft. wide. The scenes selected for the main openings are—Christian's meeting with Evangelist; his admittance at the wicket-gate; his deliverance from the burden; Mr. Interpreter's House; Piety, Prudence, and Charity harnessing him in armour of proof; his fight with Apollyon; Vanity Fair; and Christian and Hopeful entering the gate of the Celestial City. The head-light will depict the Lamb whose praises Bunyan heard in his dream, and the bells rung by angels when he "Fell suddenly into an Allegory About the journey and the way to glory." With such a subject it should not be difficult to achieve at least a popular success; since Bunyan, as Mr. Froude observes, "was born to be the poet-apostle of the English middle class, imperfectly educated like himself." That he has not been deposed from that pinnacle is

evident from the desire for a memorial. This was a simple matter of book illustration *in excelsis*. But the race of enthusiasts for Gothic purity and propriety is not yet extinct, and they may be pretty confidently expected to make their moan and raise their wail. They will hold, in effect, that if pictured glass is to be tolerated at all in a Gothic church it should show nothing unorthodox. The saints should be austere, angular, authentic, anæmic. Pictures from the "Pilgrim's Progress," they may urge, would find a more fitting asylum in some Zoar Chapel, such as that near Gravel Lane, in Southwark, where Bunyan, it is said, was wont to preach, on his visits to London, to a congregation of three thousand. It must have been physically no Little Bethel, but a fairly large chapel. "No such preacher to the uneducated English masses," says Mr. J. A. Froude, "was to be found within the four seas." That Bunyan is at length admitted to the Abbey is a sign that we are growing more tolerant in at least one direction; and if Mr. Comper's design does not raise a storm of angry criticism, it will prove that we are becoming more catholic, or perhaps more apathetic, in matters of artistic taste. It is, we conceive, one of the most difficult tasks imaginable to design the right kind of "storied windows, richly dignified," for any really great and especially for any truly venerable building; but in the present instance the artist is heavily handicapped. He is restricted, on the one hand, by the overmastering conventions of his subject, and on the other by the equally insistent and almost antagonistic traditions of the building, to say nothing of its configuration and its contents. Only sheer genius could emerge triumphant from such an ordeal. Concerning which high matters, though we have evaded the clutches of Giant Despair, we are not yet quite out of Doubting Castle.

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UR attention has been drawn to an error in our account of the Manchester Infirmary Buildings, published in our December issue. It is therein stated that the baths were made by Messrs. Doulton & Co., Ltd., whereas it appears that the baths were made by Messrs. George Howson & Sons, Ltd., to a special design by Mr. Edwin T. Hall. The particular points in the design are the parallel sides with an anti-splash rim made flat, and the width of the bath, which enables a bather to sit in it in comfort.

Lecce.—I.

INTRODUCTION.



IN the remote district forming the heel of Italy lies a large city which is of great interest to architects, but is as little known to them as to any other travellers. In the spring of 1907 I visited Lecce, on behalf of THE ARCHITECTURAL REVIEW, to glean some particulars of the buildings which have earned for the place the title of "The Florence of Rococo Art," bestowed on it by Gregorovius. Even to Italian scholars the name of Lecce has little significance, and it is difficult at first to find out even the most elementary information about the place. Murray and Baedeker dismiss it in half a page, and Mr. Hamilton Jackson can spare barely a page and a half of his scholarly and beautifully illustrated book on the Italian shores of the Adriatic, in which he tells us that there is only one interesting building in the town, a church which lies outside it. Ninety years ago an English nobleman travelled through Southern Italy with his eyes open, and wrote refreshingly of what he saw there. Two things seem to have struck him in Lecce: the "strange overloaded style of architecture," and a new variety of catarrh which he says is contracted there. The only English traveller to record anything substantial of Lecce is a lady, Janet Ross, who in her "Land of Manfred" gives us some three chapters on the city and many more on the district. Her knowledge of Italy and Italian life is so thorough and her style so interesting that

her book is the best introduction possible to the place. However, Lecce possesses a wonderful history, a history completely different from that of any other town in Italy, for many reasons; and to him with patience for gathering scraps of material from French and Italian authors there gradually opens out a thrilling story of civic development little to be expected in so remote a place. In these pages only an earnest can be given of the whole, enough to cast some light on the series of drawings which will be published month by month; but an adequate study of the city and district will occupy a book which I hope to publish shortly. Each instalment of illustrations will be accompanied by a descriptive note on the building illustrated.

HISTORICAL SKETCH.

Lecce has been a place of some importance since the earliest times. In the Trojan legends of Idomeneus and Malennius it plays a part, and had primitive inhabitants before the dawn of history, who may have hailed from Crete. After another Pelasgic settlement, the Greeks themselves founded a colony and built a city above the level of the one already existing. Considerable remains of both these occupations exist in the municipal museum, consisting of statuettes, vases, and inscriptions. It is only sixty miles from this part of Italy—the Terra d'Otranto—to the shores of Albania; and the Greek language survived from classic times till the fall of the Eastern Empire in the district in the early Middle Ages. Lecce has a strong tinge of Greek blood in its veins, and



FIG. I.—GENERAL VIEW OF LECCE, ITALY.



FIG. 2.—VIEW IN THE PUBLIC GARDENS, LECCE.

Hellas left an abiding mark long after its downfall on all the cities of Magna Graecia—in literature and art. Then came the rise of Rome and the establishment of a Roman colony at Lupiae, as Lecce was called. Roman Lupiae was a large and important military centre, with an aqueduct and an amphitheatre. From its tombs have been collected many gold and silver ornaments, also in the museum. It was at the landing-stage of Lupiae, coming from Apollonia, that young Octavian learned of the death of Julius Caesar. At the present day (1907) there are excavations in

the Piazza Vittorio Emanuele of a Roman tribuna or basilica with some good details. Just outside the city walls lay Rhudiae or Rusce, another town of the past, devastated by William the Bad at the end of the twelfth century, where Quintus Ennius, the poet, was born. Interesting legends of the sixteenth century in an old book by a clerical writer tell of several martyrs in Lecce during Nero's and later persecutions. One was Paul's apostle Justus, who happened to pass through Lecce with a message from Corinth to Rome, and thus converted a local magnate,

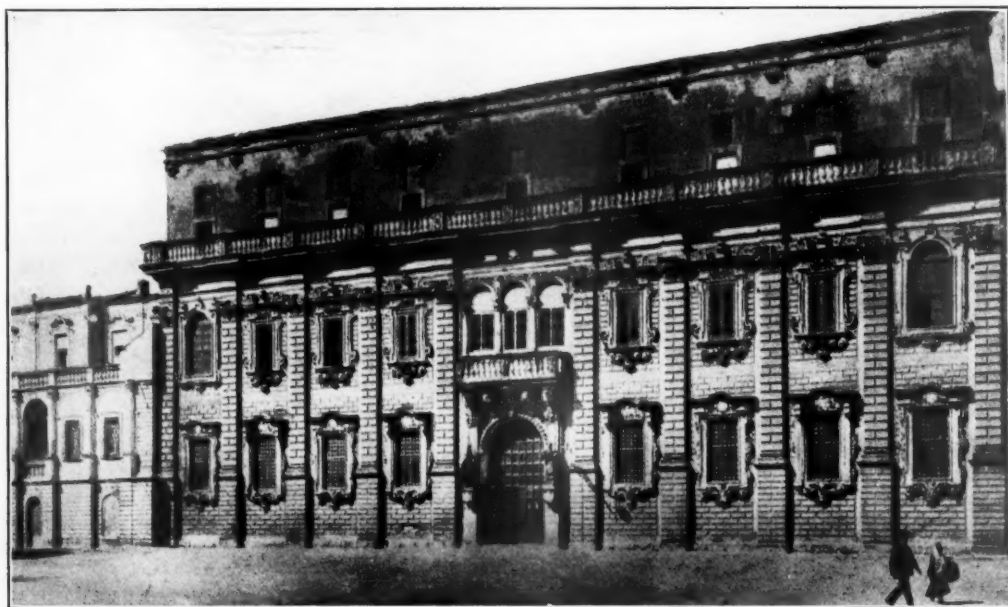


FIG. 3.—THE SEMINARIO, LECCE.

Orontius, to Christianity. Orontius became the patron of Lecce, his name being common in the city to-day in the Italian form Oronzo. During the Dark Ages Lecce had a history as sanguinary and stormy as other cities; indeed, even more so. Situated in the very heel of Italy, close to the Mediterranean, it was at the mercy of every barbarian usurper and every pirate of the lawless seas. In seven years between A.D. 542 and 549 it was sacked three times by Totila and the Eastern Emperor; then on various occasions by Saracens from Bari, Africa, and Palermo, or by the Eastern Emperor again. At times it formed part of the Papal dominions, at other times part of the empire. No architecture remains to us of any of this period.

With the coming of the Normans, a little earlier than their invasion of England, everything

was changed. The county of Lecce was formed, and Godefroy de Hauteville, one of the famous family who had conquered Southern Italy, became the first Count. Under his grandson Robert a gay and brilliant court arose, and Roger of Sicily—another of the Hauteville clan—sent his son Roger to study knightly manners there. From an alliance with Sybil of Lecce, the count's beautiful daughter, was born Tancred, who later became one of Sicily's greatest kings, and who built at Lecce a magnificent church—still standing—in 1180, which is to-day maintained by the state as a national monument. By the marriage of Tancred's daughter Lecce now passed under the House of Brienne, an old French feudal family with great estates in Champagne, and remained as part of their property for a century and a half. Most of the Briennes spent the greater



FIG. 4.—LECCE: EXTERIOR OF THE DUOMO FROM THE PIAZZA.

part of their time as Crusaders, organising support in the courts of Europe or fighting in the Holy Land. The greatest of them was Walter V., Duke of Athens, who became Tyrant of Florence for a short time; but his connection with Lecce left little mark on its architecture, and the only church he built had to make way for fortifications in later years. The last of the Briennes, Isabel, married one of the Counts of Enghien, and this dynasty held Lecce for a short time. Mary of Enghien and Lecce became Queen of Naples, and her long reign as countess of sixty-two years seems to have been a very prosperous time in the city. Merchants of every nation gathered there, Knights Templars and Jews too had their little colonies. Laws of the period survive and are very interesting, but here again no buildings remain as records. In a battle at the very beginning of Mary's reign a mercenary force besieged Lecce, and it appears fairly certain that it was either the famous "White Company," under Sir John Hawkwood, or some part of that celebrated band of robbers. On the death of Mary's son in 1463 the county of Lecce disappeared, the city giving itself to Ferdinand I. of Aragon, the King of Naples, who had several ties of blood with the family just extinct. The ensuing forty years were perhaps the most turbulent time the city ever experienced. The great struggle between France and Spain for the possession of Naples was largely fought out in Apulia and the Terra d' Otranto, and Lecce was in the thick of the fighting. More than one siege is recorded, but the fortifications now were formidable to any aspiring foe. On the other hand there was a tendency towards improving life in the city. Caracciolo the great preacher had exercised a good influence on the people, and Queen Mary's laws had done much. Printing was introduced, an academy had been formed—although it seems to have been used chiefly as a pro-Aragon club—and foundlings were sheltered and educated instead of being left to die in the fields.

Yet it was not till Lecce came under the iron rule of Spain in 1496 that any development in architecture could take place, for there was hardly any period of peace. Ferdinand the Catholic's successor, Charles V., built an elaborate system of towers along the Adriatic and Ionian seas, rebuilt much of the city castle and walls, and improved the conditions of legal procedure for the province. The citizens in gratitude erected as a memorial the Triumphal Arch which will appear in a subsequent number of this magazine, and which is chronologically the earliest building to be illustrated, bearing the date 1548. At about the same time was built the little chapel of St. Mark in the principal piazza by the Venetian colony now waxing opulent. It was under this

Spanish supremacy, and especially during the seventeenth and early eighteenth centuries, that all the chief churches and other edifices were erected, and at this point we will leave history to study architecture.

ARCHITECTURAL SKETCH.

This long period of peace was a time of church expansion in the city. One after another monastic institutions were founded till the streets must have been alive with monks. Money flowed into their pockets from every side; the tardy Renaissance spirit now ventured into the cockpit of Italy without fear, and blossomed into baroque extravagances at once. A Lecce missionary appears *en route* for China, a Lecce bishop becomes pope. Architects spring up on all sides, architects such as Acaya, who had a reputation for fortress building far outside the Terra d' Otranto. Other architects there were, such as Francesco Zimbalo, Antonio Carducci, and Giuseppe Cino, who were content to make their own city the unique place it has now become. Its distinctive charm consists in the richness of the design, relieving it from the dullness which one associates with the period in other Italian towns. I know no other place where this richness appears in so many buildings and on so lavish a scale, either in Southern Italy or farther north. In some of the larger cities baroque work is frequent, but is coarser than that at Lecce and less picturesque. At Brindisi, thirty miles away, there is some of it in dull grey stone with rough detail, and of no interest whatever. In Lecce itself—also at Galatina, Soleto, and other places in the neighbourhood—are excellent specimens of Romanesque work which must have influenced these seventeenth-century builders, who were also exposed to much traffic with men from cities abroad.

Perhaps more than by anything else the visitor is struck by the constant use of natural and grotesque forms in the carving here. The front of Santa Croce, for example, the most elaborate of all, is simply loaded with foliage and flowers, with quaint animals and vigorous figures. For vigour is a characteristic. No detail is half-hearted. It may be coarse in design—it undoubtedly is sometimes—but it is bold and strong, with none of the weakness or artificiality which Ruskin always attributes to the Renaissance. The figures are usually well modelled, and some of the poses are remarkably free from classic restraint without being eccentric or acrobatic.

Some of the church façades, as will be seen from the illustrations, are much more simple in treatment, and resemble the late work seen in Rome and other cities. But the most picturesque feature in Lecce is the design of the numerous

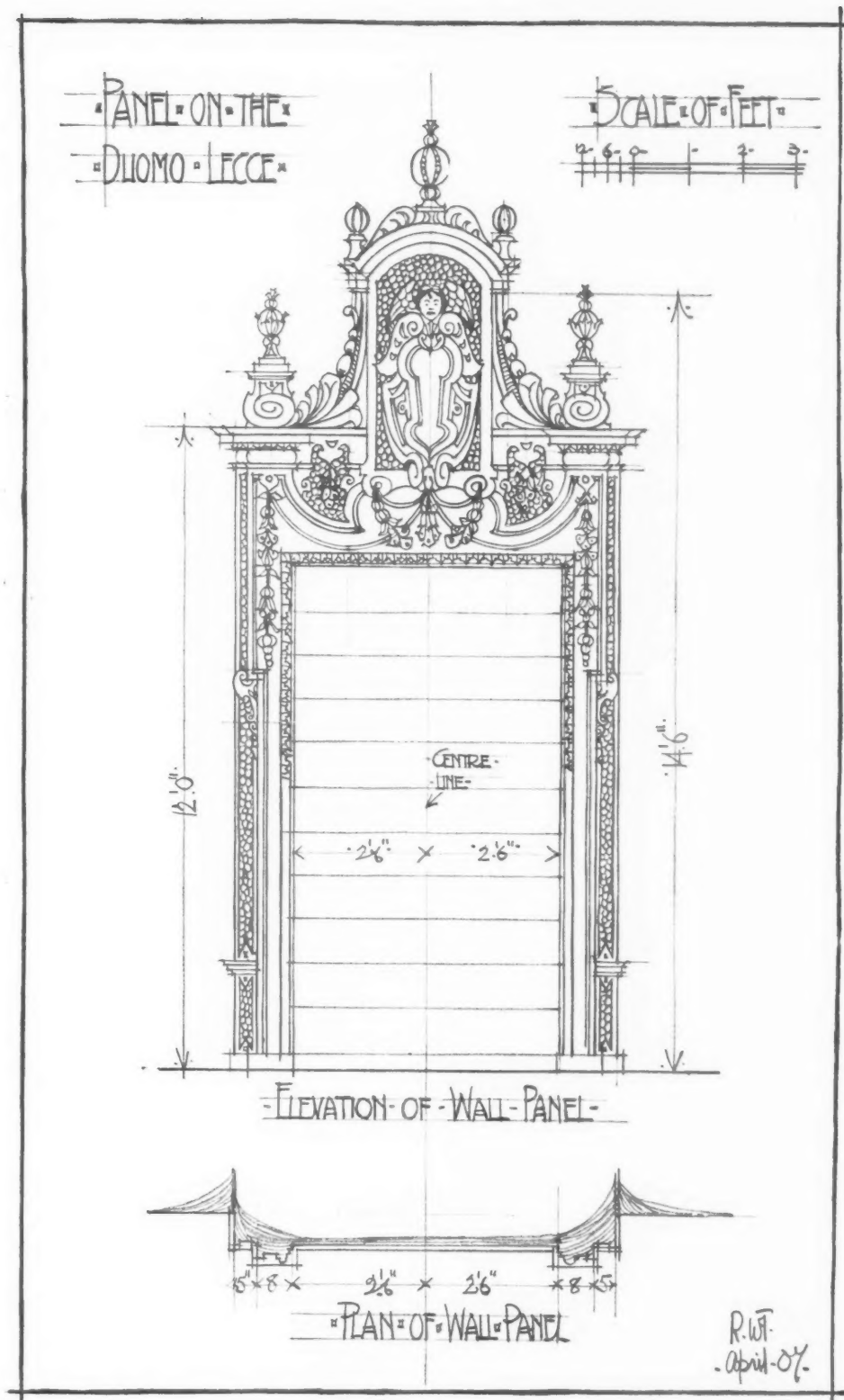


FIG. 6.—MEASURED AND DRAWN BY RALPH THORP, A.R.I.B.A

little palaces and houses in its clean and winding streets. Here we see the baroque style at its best perhaps, as it is less heavy and overpowering than in some of the more monumental buildings. Doors and windows are almost all interesting, and often very refined in detail. Curiously enough it was in Palladian Vicenza, of all strange places in Italy, that I found some windows very much resembling a characteristic type at Lecce. Chimneys are never treated as a feature. On small houses and sheds they have the usual little pyramidal top above the outlet, and perhaps a finial. The roofs are usually covered with flagstones, the tiled dome of Santa Croce being an exception. Iron-work in railings and grilles varies in quality, some of it being of good design. The panelling of wooden doors is usually excellently proportioned, often resembling Elizabethan work in England, and is executed in oak. The stone used for practically all the buildings is the local Lecce stone, a rich yellow oolite containing small shells. It is soft and easily worked, hardens after exposure to weather, and in the majority of cases weathers very well. The colour is variable, yellow predominating, and ranges from cream to rust colour. The excellence and suitability of this material for elaborate carving affords another reason for the florid decoration of all the buildings.

NOTES ON THE PLATES

1 and 2.—*General view of Lecce; View in Public Gardens.*

At the present day Lecce is an attractive city of some thirty thousand inhabitants, "the best-built town in Southern Italy." It lies about thirty miles south of Brindisi, and has a good railway service. The Adriatic coast is some seven miles away, and may be reached by electric tram during the bathing-season. It is the capital of the Province of Lecce, formerly the Terra d'Otranto, and is an important military, legal, and ecclesiastical centre. A motor-bus brings in some of the mails, but in many other ways the city is delightfully primitive. The older quarters are intersected by narrow paved streets sloped towards the centre and drained only at their points of meeting. Three piazzas lie in the centre of the town, and there are good public gardens. Outside the walls are a number of villas of ultra-modern design, quite out of character with the place, but enhanced by fine gardens and orchards. There are also large educational and municipal institutions, showing its importance to-day. The clean, prosperous, and up-to-date appearance with which old and new buildings alike are invested is in striking contrast to some of the more famous,

but withal more tumbledown, places where tourists in Italy most do congregate.

3.—*The Seminario*

lies opposite the entrance to the Duomo in the Piazza del Duomo, and has much heraldry over the entrance. Within is a charming garden courtyard. It was built between 1694 and 1709 by Bishops Michele and Fabrizio Pignatelli from designs by Giuseppe Cino, and formed part of the great Duomo block. It contains a chapel with a picture attributed to Tiso. In many respects this is the best façade in Lecce.

4, 5, and 6.—*The Duomo.*

The principal church of Lecce, dedicated to S. Oronzo, the patron of the city. It was built by Count Godefroy in the eleventh century on the lines of the neighbouring cathedral at Bari, some authorities say; others ascribe its foundation to Bishop Formosus, 1144. It was certainly rebuilt in 1230 ("a thing splendid and worthy of a visit," says an old writer), and partly demolished in 1574, the town threatening to fall. In the next century it became too small for the growing needs of the city, and it was proposed to widen the nave. This being found impracticable, a complete rebuilding took place between 1658 and 1670, initiated by Aloysius Pappacoda, Lecce's most zealous bishop. The city did not wish to employ an outsider as architect, so commissioned their own Master Zimbalo. This celebrity must have been a character in his way, for he gloried in a nickname—"Zingarello." His zeal outstripped his knowledge of statics, and the main walls unexpectedly collapsed one fine day. Poor Zingarello fled for sanctuary to the nearest church, and stayed there till he had arranged with the Chapter to repair the damage. After this hitch things seem to have gone smoothly enough. The clergy contributed a large part of their revenue towards the church, the citizens about £6,000, and the astute Aloysius 200 cartloads of lime which he had laid in on the strength of the plague rumour the year before. Was such a thing as a "corner" known in 1658 then, or was the Bishop a sanitary reformer?

The building has been altered in many ways since that date. Its most prominent feature is the great campanile 226 ft. high, which the local topographer says is 17th among the great towers of Europe, and, standing as it does 166 ft. above the sea on a flat plain, commands an immense view across the Adriatic to the mountains of Albania. It contains good bells. Generally speaking the church is dull, but contains much good detail, of which Fig. 6 shows a typical example.

MARTIN SHAW BRIGGS.

(To be continued.)

Architecture in the United States.

III.—The Commercial Buildings—The Smaller Types.



SO long as very large commercial companies continue to come into existence, no doubt also will very high buildings continue to be built within certain restricted areas in certain commercial centres in America.

Doubtless also for some time to come a location in the southern extremity of Manhattan Island will continue to be extremely valuable to such corporations. Whether such structures as the Singer Tower (Fig. 20), with such a small ground area (it is only 65 ft. square or thereabouts), will prove practical office buildings for the large companies must be regarded as doubtful; but similar towers will probably in the future provide space for the brokers and professional men, who do not require great floor space, and thus relieve much of the competition for ground area in the congested districts, making it possible for the banks, exchanges, and smaller companies to have their offices in their own buildings, an object which is desired by nearly every good business institution, but which, with the present high value of property in lower New York, can seldom be attained. One may see at the extreme southern point of the island (Fig. 21) a number of examples of the buildings erected by speculative companies for letting. One might consider the old Washington building at the Battery as a safe conservative investment, and the building as being not devoid of architectural interest. The Bowling Green Building which adjoins is one of the early examples of the speculator's work, while the West Street building is one of the latest and most degenerate. It is these latter which it may be hoped the tower type will ultimately supplant. The new Customs House, designed by Mr. Cass Gilbert (Fig. 22), also at the Battery—the basement works of which appear in the lower right-hand corner of Fig. 21—cannot fail to create an influence for the better upon the architecture of the houses of the more conservative institutions in this locality—upon such buildings as, for instance, the new offices of the American Insurance Company at Newark (N.J.), which, however, is by the same architect.

As examples of the lights and shadows of the high-building question, the Wolfe Building, New York (Fig. 24), by Mr. Henry Hardenbergh, which enlivens a dull and monotonous neighbour-

hood, may be taken as belonging to the former, while the Frick Building in Pittsburgh is a distressing instance falling under the latter category. The Frick building has been built directly opposite the principal front of the celebrated Court

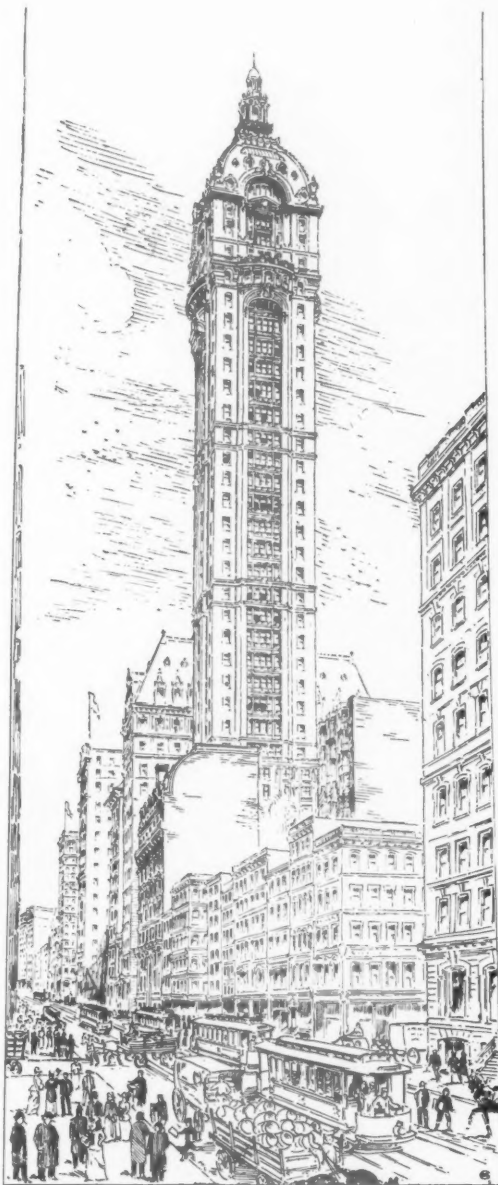


FIG. 20.—SINGER BUILDING ADDITION, BROADWAY AND LIBERTY STREETS, NEW YORK CITY.
ERNEST FLAGG, ARCHITECT.



FIG. 21.—BUILDINGS BY BATTERY PARK, NEW YORK CITY.



FIG. 22.—THE CUSTOMS HOUSE, NEW YORK CITY.

CASS GILBERT, ARCHITECT.



FIG. 23.—AMERICAN INSURANCE COMPANY
BUILDING, NEWARK, N.J.
CASS GILBERT, ARCHITECT.

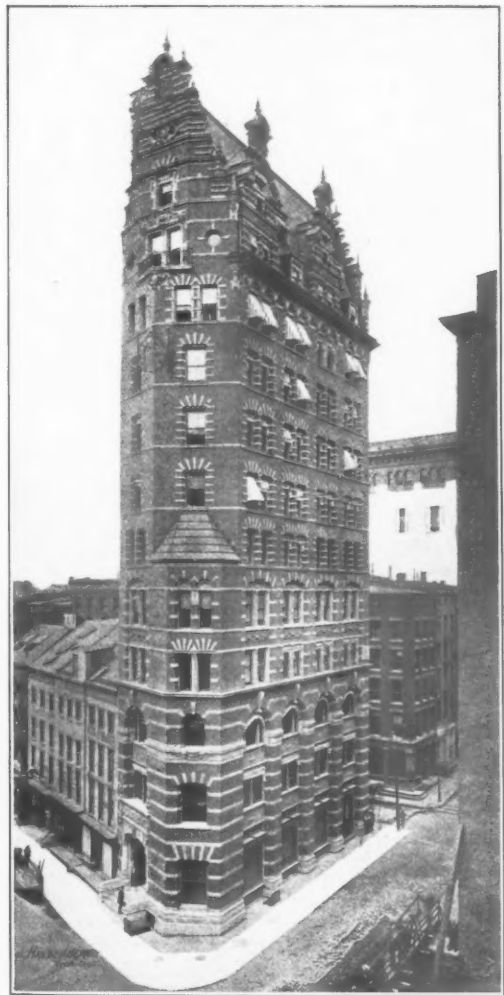


FIG. 24.—WOLFE BUILDING, WILLIAM STREET
AND MAIDEN LANE, NEW YORK CITY.
H. S. HARDENBURGH, ARCHITECT.

House, which is one of Richardson's greatest works—in the opinion of the writer, his masterpiece.

As to the interiors and finish of these high buildings, it may be said that the ordinary offices are extremely plain, without cornices, with direct radiators in front of each window, exposed lavatory basins in each room (sometimes built in what in this country would be called a "cupboard," but in the States is called a closet). The floors and doors and other joinery are usually of oak,



FIG. 25.—THE FRICK BUILDING, PITTSBURGH.
D. H. BURNHAM AND CO., ARCHITECTS.

occasionally of mahogany, and almost invariably finished with a dull polish. The door furniture—plates, handles, latch, and lock—is all combined in a single fitting, and black iron or bronze is usual, brass being seldom employed and copper almost unknown. The corridors and stairs, and all halls or other places used by the public, are of marble. White marble floors and four or five feet of the walls wainscoted in the same material for the corridors; marble mosaic floors, often beautifully designed, with the walls treated in coloured marble panelling, may be taken as the rule for the entrance, lift, and other principal halls. The elevator

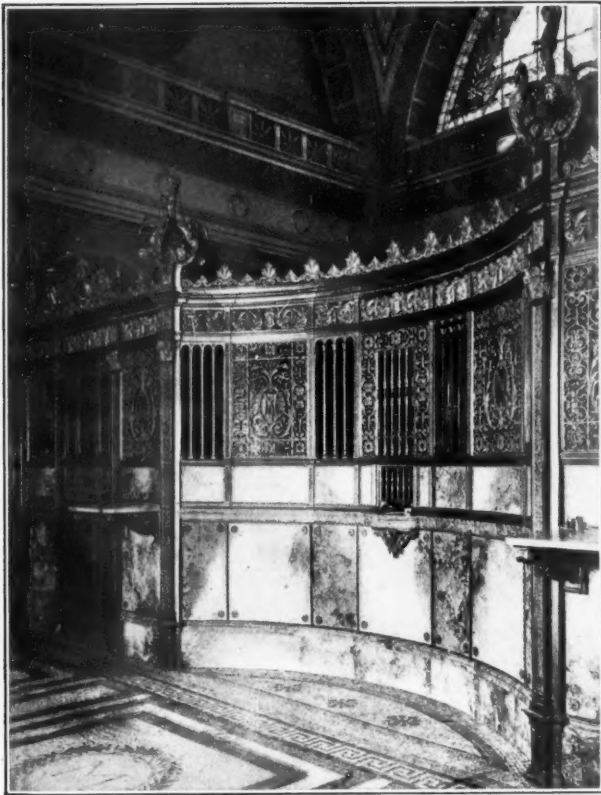


FIG. 26.—MANHATTAN LIFE BUILDING, 66, BROADWAY, NEW YORK CITY. BRASS AND MARBLE SCREEN. KIMBALL, THOMPSON AND MACKINTOSH, ARCHITECTS.

(lift) screens, balustrades, counter-grilles, ventilating registers, &c., are of black iron, bronze—often with a beautiful green finish—or brass, but nothing if not rich and elaborate in design (Fig. 26). The principal rooms, such as the banking, dining, directors', &c., are at least pretentious (Fig. 27), though often above that description. Rich material, excellent workmanship, carvings executed by skilled artisans (from highly-finished full-size details made in the architect's offices), elaborate and well-studied plaster decorations—especially the ceilings—are characteristic. Occasionally painting, sculpture, and stained glass, by the ablest artists obtainable, are also introduced. One feels that in time some of these rooms must become famous as works of architecture; but that seems improbable. To anyone who knew the fine new waiting-room of the Grand Central Station in New York, and its brief existence, it will seem improbable that any commercial structure is not in danger of demolition at the end of a few years to make way for greater improvements.

Architecture as a means of advertisement is well known to and understood by the insurance companies, and many



FIG. 27.—DIRECTORS' ROOM, MANHATTAN LIFE BUILDING, 66, BROADWAY, NEW YORK CITY. KIMBALL, THOMPSON AND MACKINTOSH, ARCHITECTS.

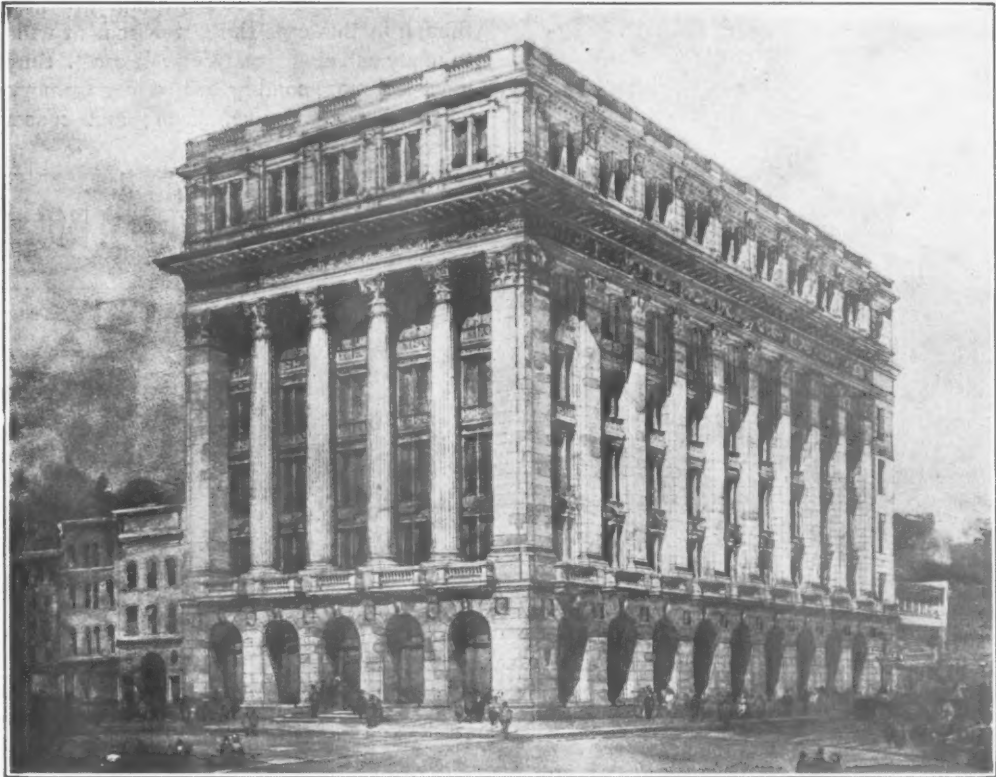


FIG. 28.—MUTUAL LIFE INSURANCE COMPANY BUILDING, NEWARK, N.J.
GEO. B. POST, ARCHITECT.

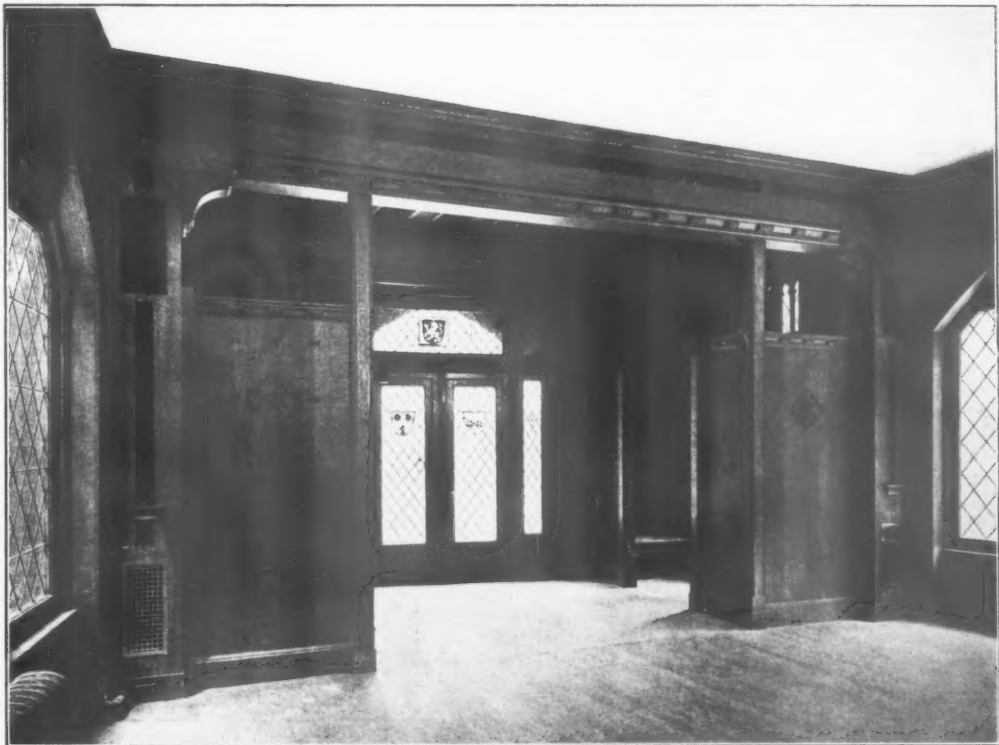


FIG. 30.—LOBBY, OFFICES, BUSH TERMINAL COMPANY, BROAD AND PEARL STREETS, NEW YORK CITY.
KIRBY, PETIT AND GREEN, ARCHITECTS.



FIG. 29.—OFFICES, BUSH TERMINAL COMPANY,
BROAD AND PEARL STREETS, NEW YORK CITY.
KIRBY, PETIT AND GREEN, ARCHITECTS.

of the best examples are due to this fact. A fine building—one that gives the impression of judgment and taste upon the part of the directors—imparts the idea of stability and strength as a sound financial institution to the ordinary policy-holder far more than a huge list of figures which he does not pretend to understand. One sees in the huge tower of the Metropolitan Life Building in New York, and the enormous group of Prudential buildings in Newark, this striving after the attention of that section of the public who insure with the “industrial” companies. The same may be said of the proposed sixty-odd storeyed juggernaut which Burnham



FIG. 31.—OFFICE BUILDING, WALKERVILLE, ONTARIO.
GEO. D. MASON AND ALBERT KAHN,
ARCHITECTS, OF DETROIT.

& Co. have planned for the Equitable of New York, though in this case the advertisement will appeal to many as being a questionable asset. Surely one must feel more confidence in a management which keeps to such simple, strong and conservative

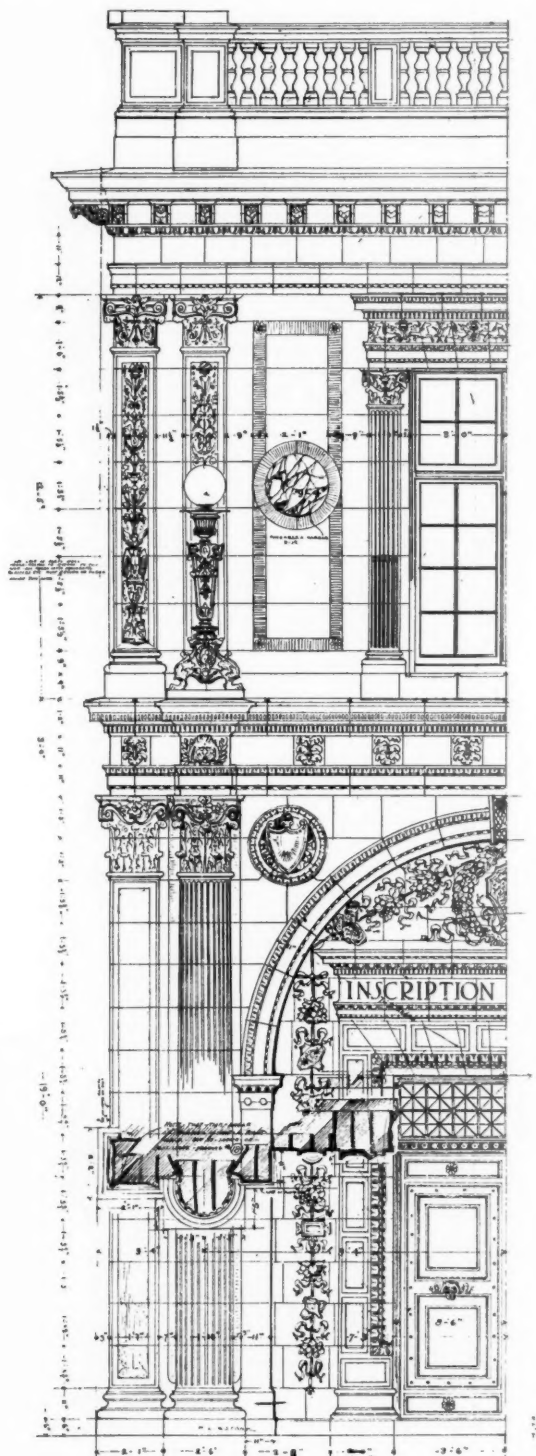


FIG. 33.—DETAIL OF FAÇADE,
CHICKERING HALL, BOSTON, MASS.



FIG. 34.—METROPOLITAN LIFE INSURANCE BUILDING, BALTIMORE, MD.
N. LE BRUN AND SONS, ARCHITECTS.

building as has the Mutual Life, in its new building by Mr. George B. Post in Newark (Fig. 28), and the American, by Mr. Gilbert, previously mentioned, also in Newark. The number of small office buildings in New York occupied wholly by a single company does not seem great, though it probably is enormous; for here and there throughout the city one comes upon some little building,

such as one might expect to find in an old European city—quiet and unobtrusive in design, built for a practical purpose without desire of advertisement or display, and without stint—the principal fault we find with them being but the brand-newness, the sharp finish of mechanically perfect work. How pleasant it is to come upon such a building as the offices at Broad and Pearl Streets (Fig. 29), by Messrs. Kirby, Petit and Green, with its agreeable interiors (Fig. 30) finished in natural wood.

In other cities, as Baltimore, Philadelphia, Boston, &c., these small office buildings are not infrequently among the most interesting of the town's architectural ornaments. The little building at Walkerville, Canada, opposite Detroit (Fig. 31), is the most important architectural work in the town, while the charming detail of the sprightly offices of a piano company in Boston could not fail to attract the attention of any lover of good architecture (Figs. 32 and 33). The Metropolitan Insurance Building in Baltimore, by Messrs. Le Brun, is as appropriate to Baltimore as it would be to Bloomsbury (Fig. 34). And the little building containing the offices of Berry Brothers in Detroit gives life and colour, and brought about material improvements to a street which was formerly a muddy lane leading to a row of varnish manufactories.

FRANCIS S. SWALES.



FIG. 32.—CHICKERING HALL (PIANOFORTE SHOWROOMS), BOSTON, MASS.
PEABODY AND STEARNS, ARCHITECTS.

The Practical Exemplar of Architecture.
XXIX.



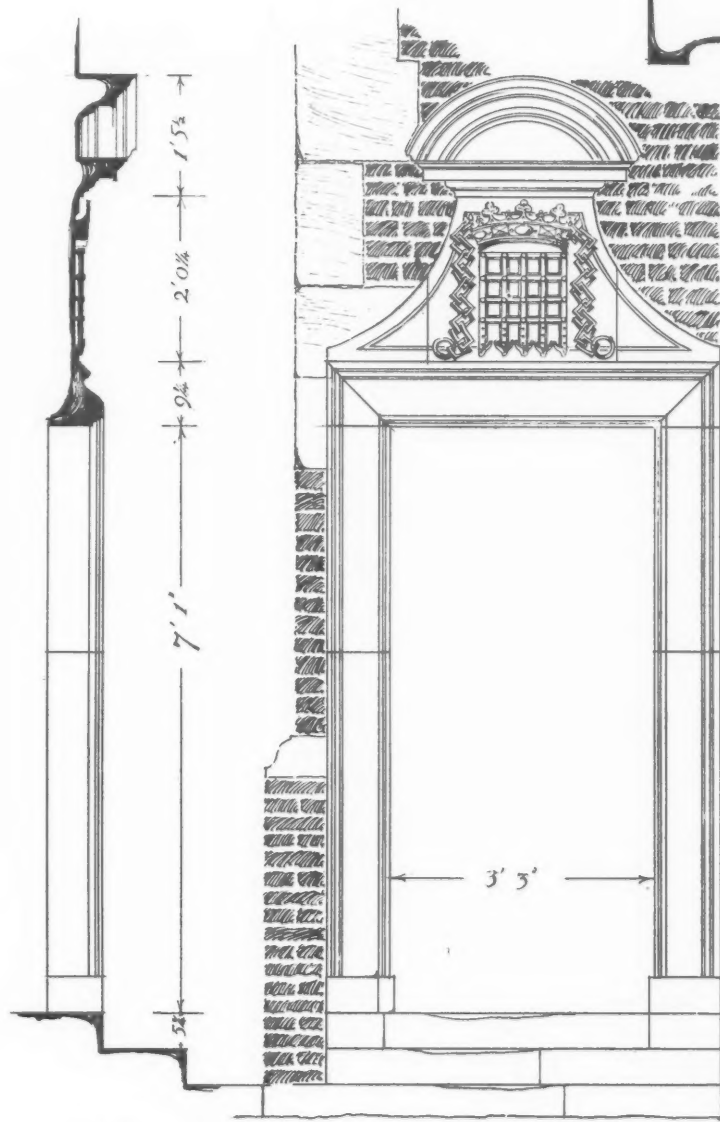
Photo: Arch. Review Photo. Bureau.

DOORWAY, ST. JOHN'S COLLEGE, CAMBRIDGE.

DOORWAY.
S. JOHN'S COLLEGE. CAMB.

Scale of Feet.
1 0 1 2 3 4 5

Cornice.



Section.

Elevation.

Architrave.

Scale of Inches.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17



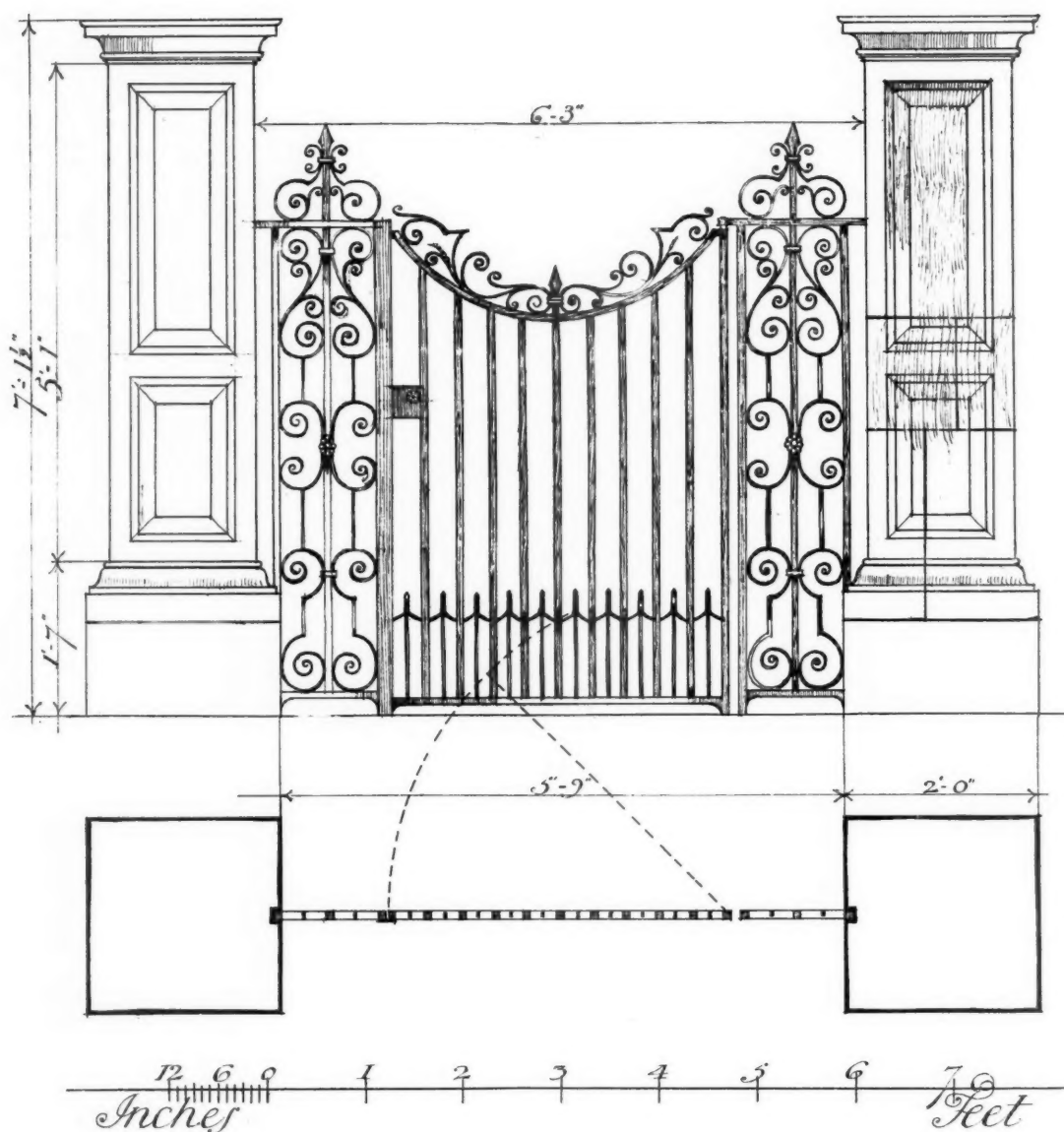
DOORWAY IN THE CLOSE, SALISBURY.

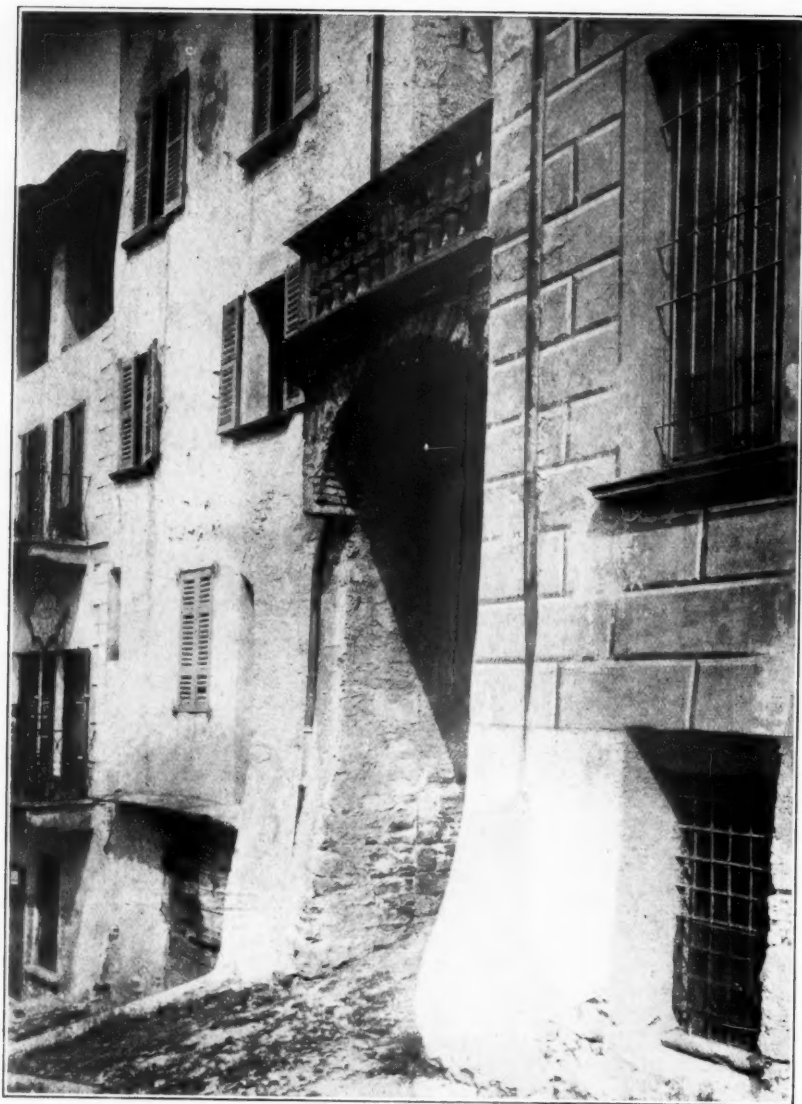


WROUGHT-IRON GATE AND PIERS IN THE CLOSF, SALISBURY.

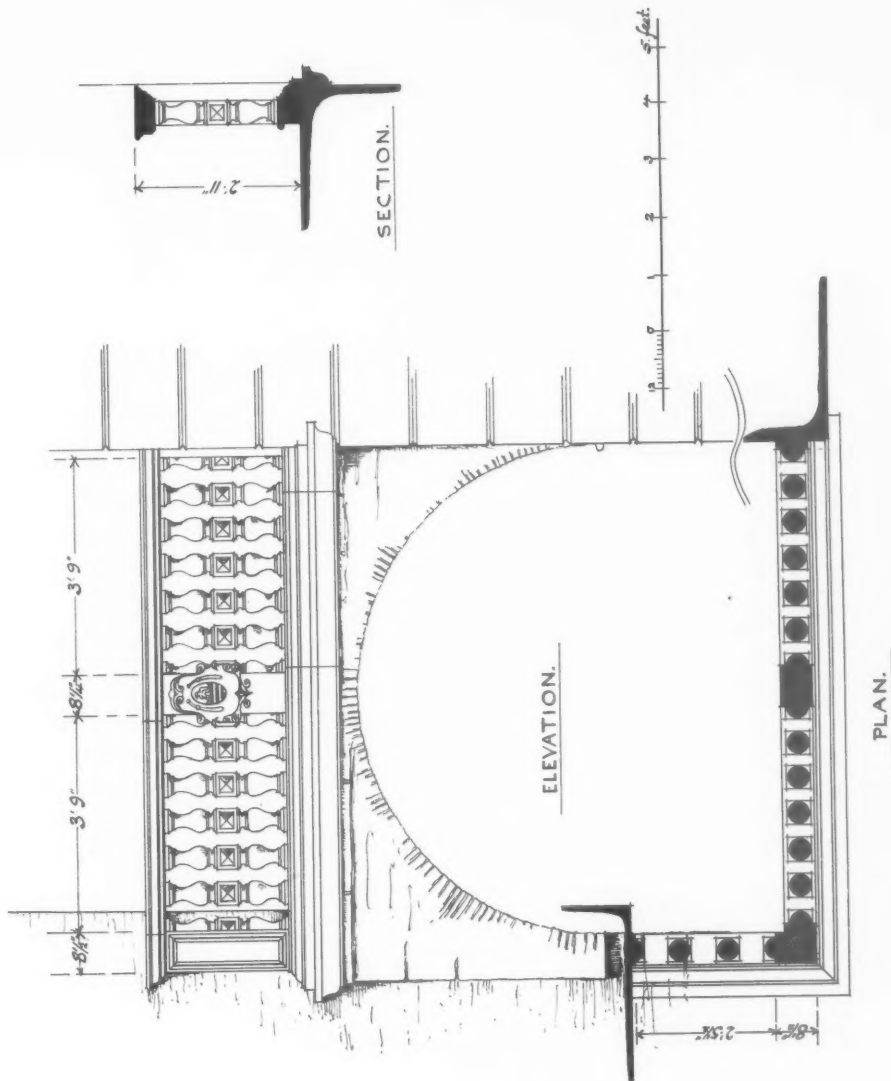
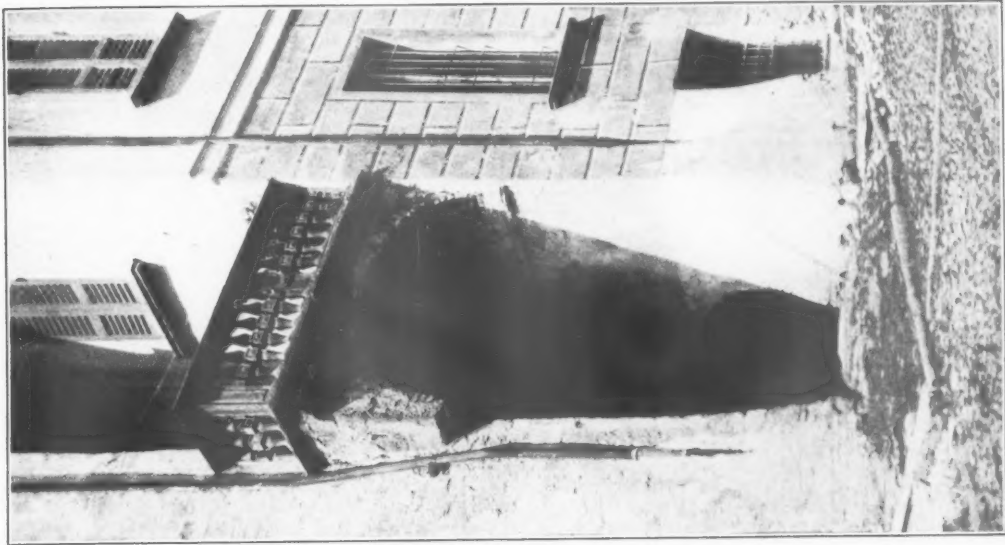


*Wrot Iron Gate
& Piers from the Close
Salisbury*

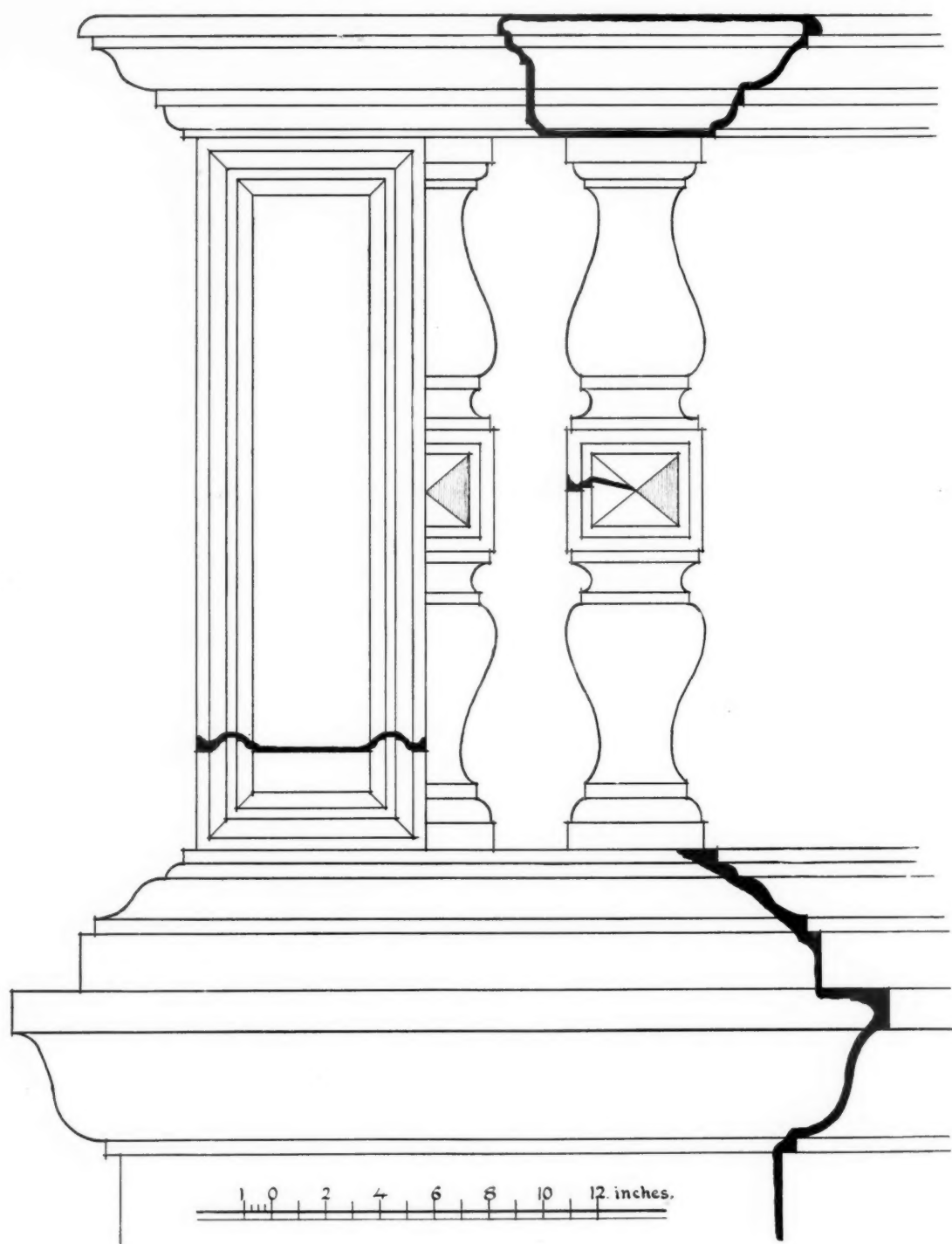




STONE BALCONY, ORTA, ITALY.



STONE BALCONY, ORTA, ITALY.
MEASURED AND DRAWN BY FRANCIS BACON.



STONE BALCONY, ORTA, ITALY. DETAILS.
MEASURED AND DRAWN BY FRANCIS BACON.

Current Architecture.

ALTERATIONS AND ADDITIONS TO BELMONT, NEAR CHESTERFIELD.

PROFESSOR C. H. REILLY, LIVERPOOL, ARCHITECT (IN CONJUNCTION WITH MESSRS. POTTER AND SANDFORD, OF SHEFFIELD).

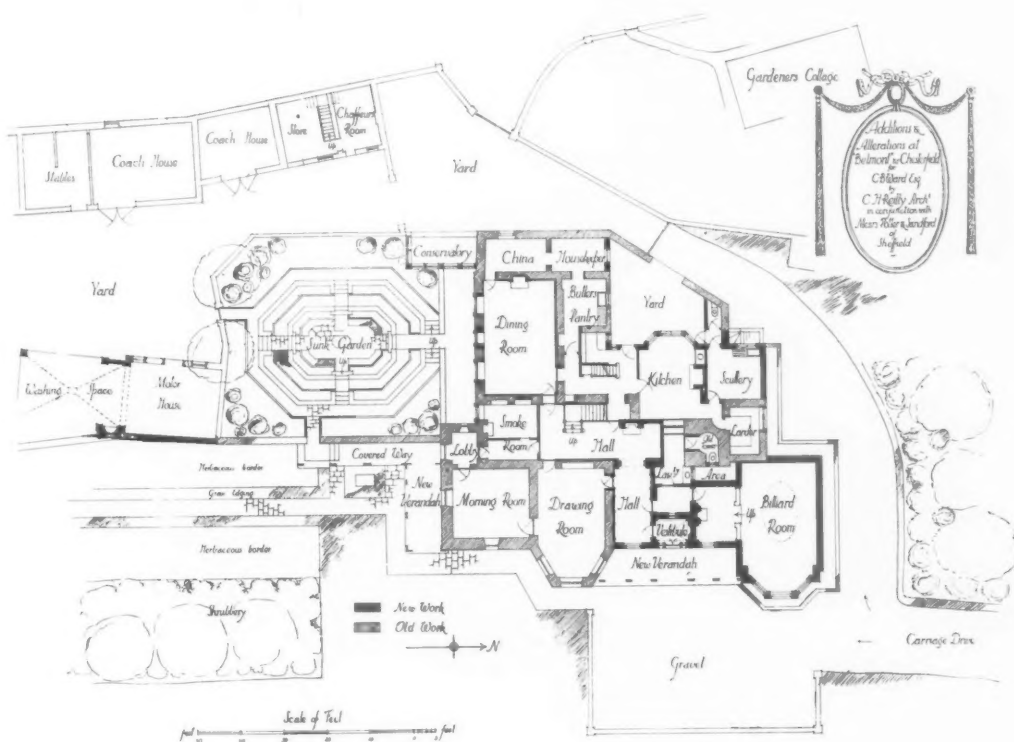


R. REILLY has favoured us with the following notes on this work :—

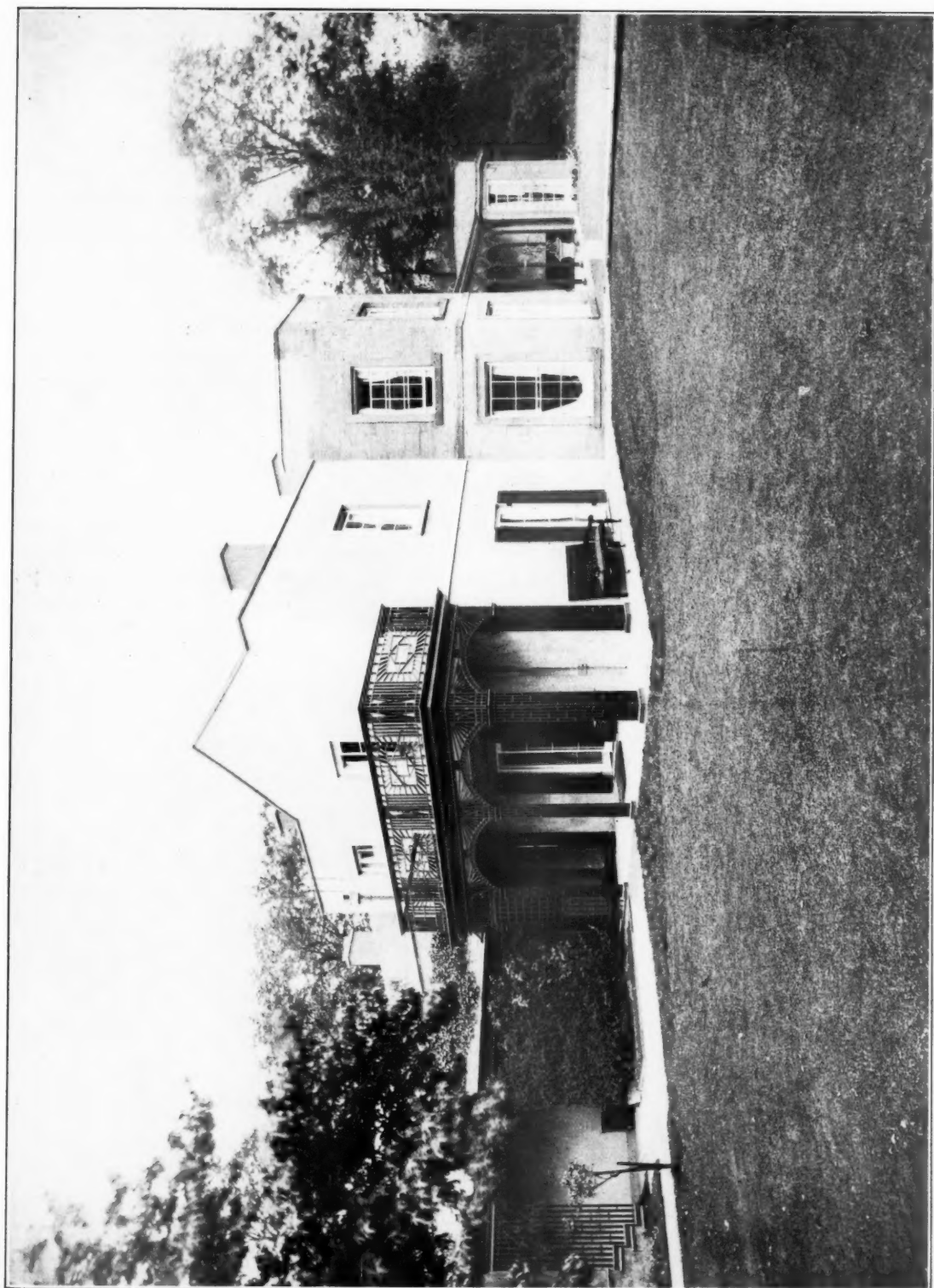
"Before the alterations were begun the house was a farmhouse about two hundred years old, to which reception-rooms had been added about fifty years ago, together with a mean staircase. This latter has been removed, and a new entrance-hall, lobby, and billiard-room have been added, also a main staircase. The old kitchens which were in the farmhouse portion have been converted into a dining-room with its adjuncts. The lowness of the ceiling in the old kitchen has determined the treatment of the

dining-room, which is panelled in oak. The windows of this room look out into what was the farmyard, which has been excavated and turned into a sunk rose-garden. Externally the house has been plastered to make it more homogeneous in appearance, and pierced parapets and other mid-Victorian details have been removed. The wooden trellis verandahs, painted green, were added to pull together the straggling features of the exterior.

"Messrs. Hoole and Co., of Sheffield, who made the steel grates from my details, are an old-established firm who have existed since the eighteenth century. The fenders (pierced steel) are in fact made from an eighteenth-century pattern-book which they still have in their



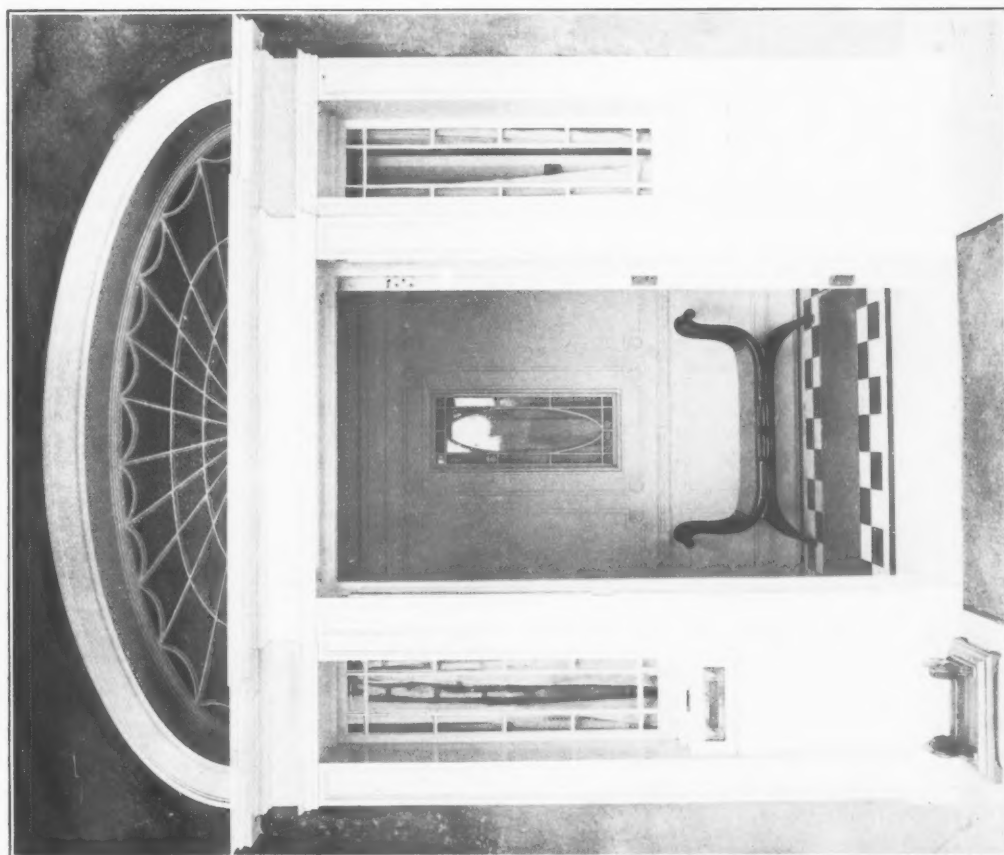
ALTERATIONS TO BELMONT, NEAR CHESTERFIELD.



BELMONT, CHESTERFIELD. GENERAL VIEW FROM THE GARDEN.
C. H. REILLY, ARCHITECT.



Vestibule.



Principal Entrance.

BELMONT, CHESTERFIELD, C. H. REILLY, ARCHITECT.



BELMONT, CHESTERFIELD. THE HALL.

C. H. REILLY, ARCHITECT.

possession. This was the firm for whom Alfred Stevens worked in the middle of the last century.

"I should like to commend specially the work of the plasterer, Mr. F. Hill, of Chesterfield. Mr. Hill, junr., who is a student in the Sheffield School of Art, personally executed most of the detail, which in parts is very delicate. Johnson & Appleyards, Ltd., who executed the internal joinery, also made, from my details, the china cabinet in the drawing-room. One of their

managing directors, Mr. C. E. Friend, who personally controlled the work, brought to it the excellent traditions of Gillow's old business at Lancaster, where he was trained. The staircase with its banded hand-rail was an excellent piece of work."

The general contractors were B. Powell & Son, of Cavendish Street, Sheffield. The stone came from the Peasenhurst Quarries, near Chesterfield, and the stone slates from Wagstaff & Sons, Dun-

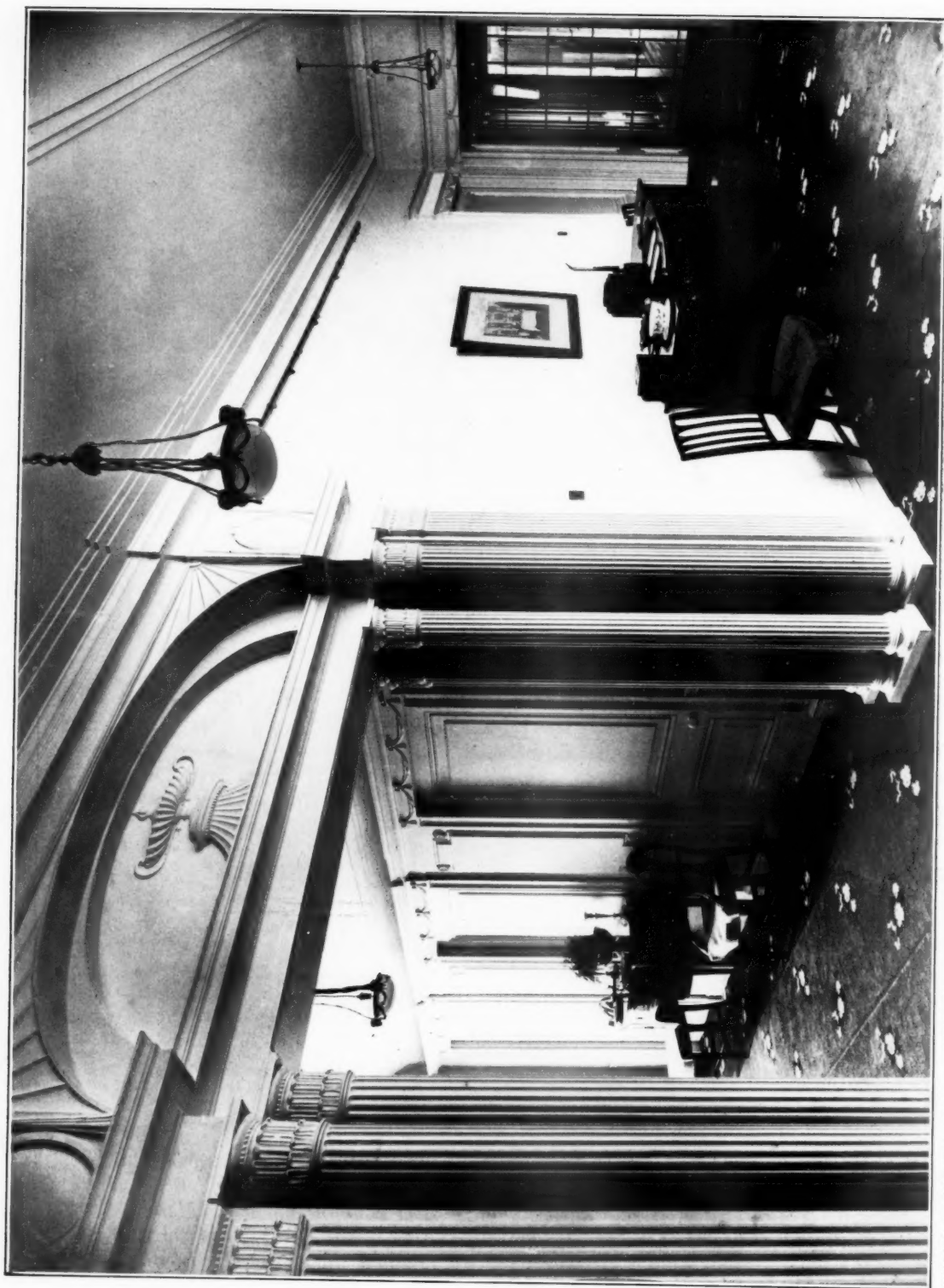


BELMONT, CHESTERFIELD. UPPER GALLERY, STAIRCASE HALL.

C. H. REILLY, ARCHITECT.

ford Bridge, near Sheffield. The following are some of the sub-contractors: *Interior Woodwork, &c.*, Johnson & Appleyards, Ltd., Sheffield. *Plastering*: F. Hill, Chesterfield. *Heating and Cooking Apparatus, Baths and Lavatories*: Newton Chambers & Co., Ltd., Sheffield. *Grates, Fenders, &c.*: Henry E. Hoole & Co., Ltd., Sheffield. *Electric Light Fittings of Sixteenth and Seventeenth Century Character*: Faraday & Son, London. *Patent Glazing*: Mellows & Co., Sheffield. *Plumb-*

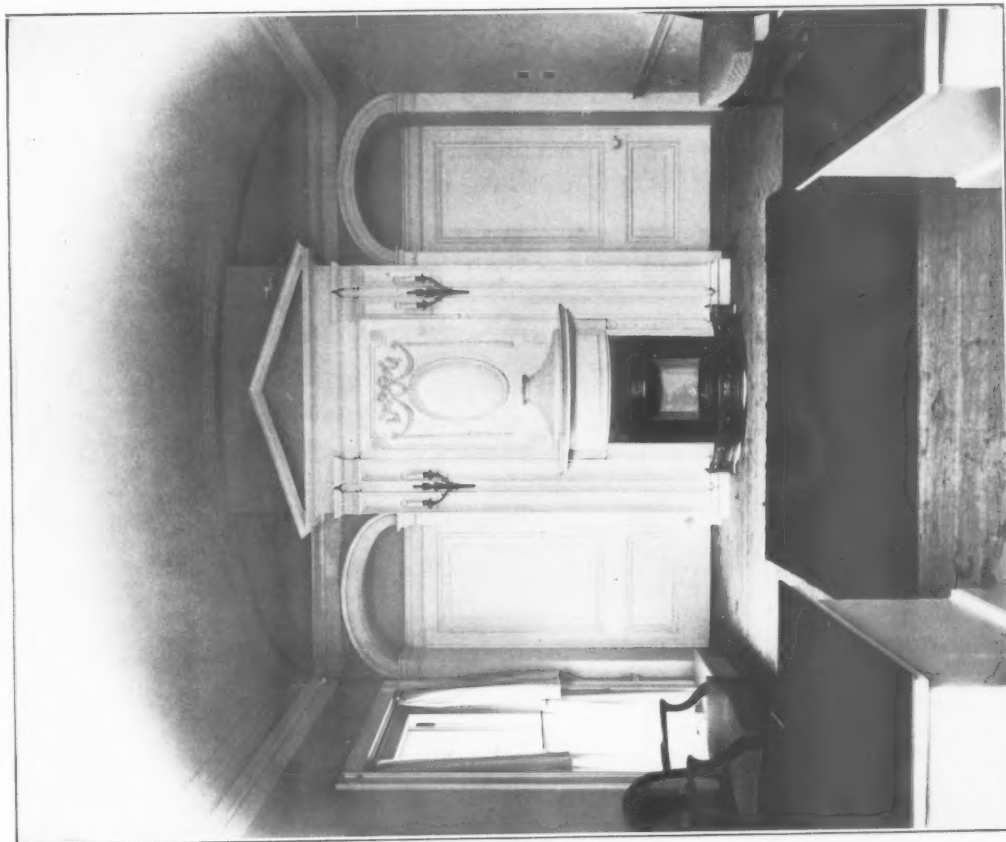
ing and Sanitary Work: Frith & Son, Sheffield. *Lead Down Pipes and Rain-Water Heads*: Henry Hope & Son, Birmingham. *Marble*: Hodkin & Jones, Sheffield. *Wall Papers and Duresco*: Johnson & Appleyards, Sheffield. *Electric Wiring and Electric Bells*: Allen & Marsh, Sheffield. *Furnishing (Ordinary)*: Hindley & Wilkinson, Ltd., London. *Other Internal Joinery*: F. Wilkins, Chesterfield. *Trellis Verandahs*: Mr. Henesey, Liverpool.



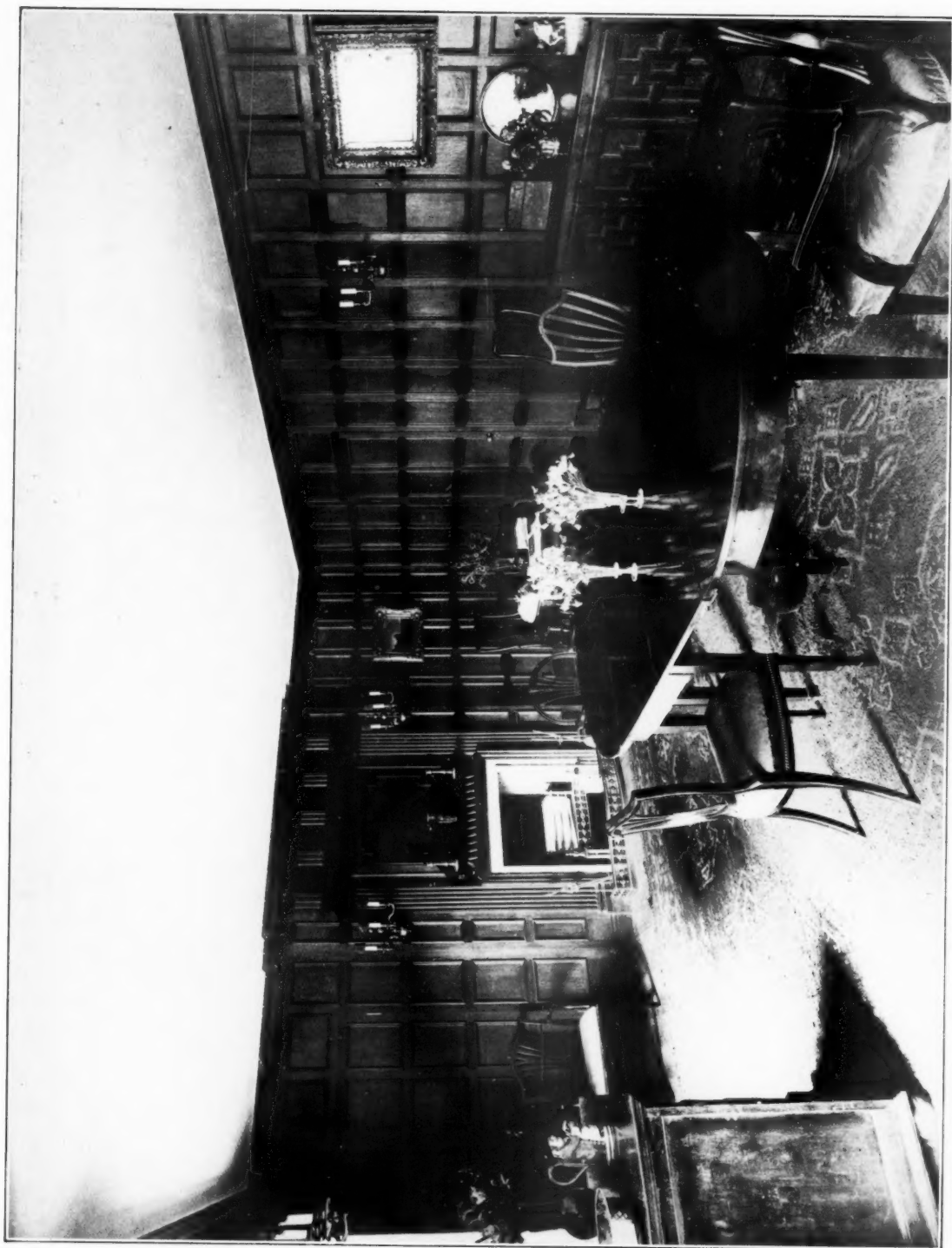
BELMONT, CHESTERFIELD, INNER HALL,
C. H. REILLY, ARCHITECT.



China Cabinet in Drawing-room.



Fireplace Alcove in Billiard-room.
BELMONT, CHESTERFIELD, C. H. REILLY, ARCHITECT.



BELMONT, CHESTERFIELD, THE DINING-ROOM.
C. H. REILLY, ARCHITECT.

Books.

PLASTER IN EXCELSIS.

The Art of the Plasterer. By George P. Bankart, 11½ in. by 8½ in. pp. 340. Illustrations 473. 25s. nett. London: B. T. Batsford, 94, High Holborn.



JEAN PAUL FREDERICK RICHTER speaks of reviewers as "tasters, because they eat a mouthful of every book beforehand, and tell the people whether its flavour be good."

We have not only eaten a mouthful (a railing accusation against men who suffer much), but have consumed to the last page Mr. Bankart's delightful book.

To make such a history well many qualifications were needed. Mr. Bankart possesses them all, for he is an architect, a craftsman, a designer, and a reverent student of the past. It would be fulsome to say more than that he has brought all his gifts and his knowledge to the writing of a book, which becomes a standard immediately. It would be ungracious and untrue to say less. The completeness of the book, the mass of fine illustrations, and the patient description of almost innumerable examples scattered through the British Islands make anything like a complete review impossible within reasonable compass. First of importance to note is Mr. Bankart's prevailing intention to make his work of practical value to the designer and craftsman. Archæological detail is avoided, save so far as is needful to establish the historical development of the art of the plasterer. Measured drawings, profiles of mouldings, and the like practical aids are provided in a welcome profusion.

Mr. Bankart's predilections (we think at times they almost become prejudices) are wholly for vernacular work, and the title of his eleventh chapter, "The Eighteenth Century Degeneration," shows his attitude to the plasterwork employed by Wren's successors. It is certainly curious that James Gibb, who was, in so much of his detail, both refined and reasonable, should have allowed those ingenious Italians, Artari and Bagutti, to riot so wantonly at St. Martin's in the Fields and elsewhere. To turn back from such work to the century from 1550 to 1650 is to realise the golden age of plasterwork.

Whether in the exquisitely soft and simple lines of the ceiling of the Banqueting Hall at Plas Mawr, Conway, or in the fine reticulations of the Long Gallery at Knole, or the rich surface of the library window at Audley End, we are faced

with the evidences of mastership over material, and have the pleasant sense of balance and of a decorative fancy which is alert but controlled.

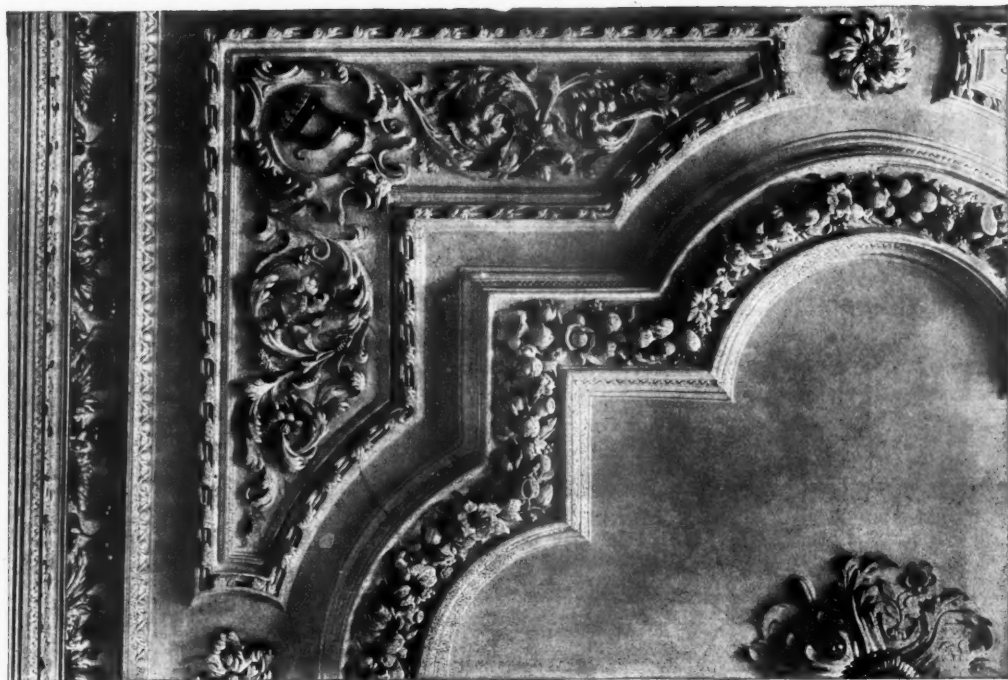
It is with all the fervour of the craftsman who has the power to design as he works, that Mr. Bankart pleads for work designed for its place and done in its place. It is this feeling that makes him rather dubious as to the comparative value of some of the Scottish work which seems mostly to have been done by Flemish and Italian artists aided by native workmen. In the result much of the ornament was cast from moulds, and thus lacks the freshness of that which was modelled by hand with metal tools or with the fingers. The ceiling of the Hall of Craigievar Castle, Aberdeenshire, has the old Scottish type of vaulting with heavy pendants, and the great chimneypiece has the Royal Arms on a colossal scale. Admirable drawings are given of the plaster details of Pinkie House, which exhibit a great refinement.

Balcaskie House, Fifeshire, has some magnificent examples, and the Globe Room ceiling is uniquely treated in a way that might well be studied as an inspiration for other square rooms. The drawing-room, in a later manner, has a large oval of fruit and the like, quite delightful; but the rectangular panels are filled in a rather crowded fashion.

It is at Holyrood Palace, however, that grace and refinement find their apogee. Most of the work was certainly done "forthright—modelled direct" by Italians. The delicacy of the leaf-work and the admirable way that *putti* are introduced can only be appreciated by reference to the photographs. Such work could only be done in stucco-duro, and Mr. Bankart gives interesting technical details as to its composition in Roman and Renaissance times. In the Queen's Bedroom at Holyrood are good examples of the combination of cast and wrought work—getting the best of both worlds.

Of plasterwork in Ireland there is practically nothing earlier than 1680; but Wren's Royal Hospital, Kilmainham, has some magnificently rich ceilings, which show the influence of Grinling Gibbons and are not free from the charge of overloading. French influence was responsible for the rococo feeling of such work as we see at the Hibernian Bible Society, Dublin.

In the chapter dealing with the later Renaissance the work of Inigo Jones bulks largely. The ceilings of Raynham Hall, Ashburnham House, and Coleshill, are fully illustrated.



PART OF THE GREAT HALL CEILING, BELTON HOUSE.



PORTION OF PENDENTIVE CEILING, SIZERGH HALL, WESTMORLAND.

From "The Art of the Plasterer"

Mr. Bankart is inclined to scold Inigo Jones, Webb, and Wren for "preparing designs for the plasterer, instead of leaving him the 'free hand' which is the hand of art." This was not accounted unto them for righteousness, yet a page later we read, "He (Wren) had too much work upon his hands to allow him to see whereto he was tending, and left the actual designing and modelling entirely to Grinling Gibbons and others whom he had under him . . . Owing to the fact that the carver was left with a free hand the result, viewed as a whole, lacked that architectural spirit which demands that good architectural ornament shall be subordinate to the conception."

We confess we find our author a little contradictory. He obviously does not approve the "professional" architects, on the ground that they paralyse "the hand of art," yet when Wren leaves his plaster detail alone (obviously because he could not rebuild a city and do all the details), and Grinling Gibbons (a fair sample, we imagine, of the "hand of art") comes in at the door, the "architectural spirit" flies out of the window.

We are a little afraid that Mr. Bankart wants it both ways at once. But this is no place for the *Architect v. Craftsman* question.

The Brothers Adam very justly have a chapter to themselves, but it is a very short one, and Mr. Bankart is faint in his praise.

Our readers are already familiar with his views on modern plaster from his contribution to the admirable series of papers by various present-day workers which recently appeared in these pages. He returns to the attack on mechanical exactitude and on the use of patterns designed for another material.

Undercutting very much vexes Mr. Bankart, and justly, and we wish we could hope his burning words would consume such evil practices. Several good examples of work by Mr. Gimson, Mr. Jack, the author, and others, are illustrated, and the application of colour forms the subject of a special plea. The volume finishes with a little homily to students and apprentices.

On turning back over the pages, we wish we had space to refer to the delightful examples of parge work which are shown. In England internal work has received too much attention, and the delightful effects to be had at small cost on external walls have been well-nigh forgotten. It would be impossible to devise any more delightful decoration for an unpretentious house than the pargetting at Wyvenhoe and Earl's Colne. In this craft Essex has an honourable distinction, as Mr. Bankart's pictures show.

We heartily commend to our readers a book which is compact with sincerity, with knowledge, and with enthusiasm.

THE ENGLISH HOUSE.

The English House. By W. Shaw Sparrow. 5 in. by 9½ in. 10s. nett. London: J. Eveleigh Nash, Fawcett House, 36 King Street, Covent Garden, W.C.



HIS is not a book for architects.

When it is said that the history of our domestic architecture is undertaken without any plans being given, except one of Longleat, one of Castle Howard, and one of Kedleston, its measure is taken.

The development of the English house is practically the development of its plan, and no account which deals only with its external treatment can be regarded as a serious contribution to the subject. If it is not a book for architects, still less is it a suitable guide for the public at large. Architects can at least bring their own knowledge to bear in supplementing and correcting the mistakes and shortcomings of the author—the general public has no such safeguard. But it is open to doubt whether anyone of cultivated taste will be able to read far into the book, on account of its style. Architecture is a noble art, and the study of it a serious pursuit; to have it treated, as it is here, in the personal, chatty, *banal* style of inferior journalism, is an indignity which every person of good feeling will resent. The author speaks in the first person far too much, and patronises the reader in the second person in a familiar manner which would be annoying even in an acknowledged master of his subject. This, unhappily, the writer is far from being. He might have done better had he been more familiar with his subject and less familiar with his reader.

With whatever period he is dealing, the feeling is engendered that he is relying on other people's knowledge and other people's facts: knowledge which has sometimes been superseded, and facts which have in some instances been disproved or supplemented to such a degree as to alter their significance. He speaks of Norman keeps as though they were little more than the resorts of men in desperate straits. Norman work "does not suggest the presence of women and children," "noblemen would not live in their keeps in quiet reigns." What "reigns," may we inquire, were quiet during the prevalence of the Norman style? The keeps, of course, were the homes of the family—men, women, and children; where else could they live? The keep was the domestic part of the castle. With his opinions as to the cowardice of the inhabitants of a feudal castle, his belated advice to them (as from one who knows) to fight their battles on the exterior lines of fortification, and his sapient remarks on the influence of hoards, we need not trouble ourselves; they do not

concern architecture deeply. When, however, he states that the windows of a hall looked towards the east, and that the east-end gable of the hall at Oakham Castle "had a window to let in the sunlight before breakfast," we get two statements, one general and one particular, which make us, in the words of "Nequam," a writer on domestic matters in the twelfth century, "lift our eyebrows with disapproval."

His account of the development of chimneys, notwithstanding his strictures on what other people have said, is not more illuminating than theirs. He seems not to have realised the fact that fireplaces were ordinarily provided in the great halls of Norman keeps, and that consequently it is not accurate to say they "were first built in private chambers where ladies slept." Nor does he point out that chimney flues were at first quite short and taken to the outer air through small openings in the external face of the wall. He gives an illustration of the early chimney-stack at Abingdon Abbey, in happy oblivion of the fact that in a wall within a few feet of it is just such an unobtrusive vertical opening leading from a fireplace of contemporary date. This want of knowledge would be perfectly excusable in the layman, but adequate acquaintance with his subject is expected from one who aspires to teach. The explanation probably lies in the fact that the illustration (taken from Turner and Parker) does not happen to include the small opening alluded to. Even if it had, it seems doubtful whether the author would have been able to attach any significance to it.

The reference to this illustration brings us to an amusing habit of the writer. "I am able," he says, as though after much research, "to give drawings of these houses" (Boothby Pagnell and Oakham Castle), when he has gone no farther than to Turner and Parker's "Domestic Architecture" for the one, and to the "Twopeny Drawings" in the British Museum for the other. "I am able," he says elsewhere, "to describe"—what? An object so familiar as the Abbot's Kitchen at Glastonbury. Again, after mentioning that Nursted Court, in Kent, has been destroyed, "Still, I am able," he says, "to give an illustration of the old work"; and he does so by reproducing the plate from Turner and Parker, with the names of the draughtsman and engraver deleted.

The same shortcomings fill the book. Halls, he says, lost their importance during the fifteenth century, a statement in which he is above a hundred years out. The gallery at Lanhydroc, in Cornwall, he refers to as "a corridor transformed into a beautiful room"—a hopeless misconception of galleries in general and that gallery

in particular. In dealing with Markenfield, in Yorkshire, he bases some opinions as to the growth of style in the fourteenth century on some square-headed windows, which, if we are not greatly mistaken, were inserted in the sixteenth. At Great Chalfield he roundly asserts that "people lived at their ease, undisturbed by any thought of war." But how about the moat, the wall, and the little window jealously overlooking the porch? If the inhabitants had no thought of war, they were sufficiently ill at ease to think it necessary to provide against unrestricted access. When he comes to the Elizabethan period it is evident that he has no conception of the manner in which houses were designed. He talks of John of Padua, John Thorpe, and Robert Smithson as though they were architects in the modern acceptance of the term. He attributes Longleat to John of Padua (adopting a statement for which there is not the smallest scrap of evidence), "Burleigh" House (the correct spelling is, of course, Burghley) to Thorpe, and Wollaton to Smithson. He attributes to each man the whole design of the building, and comparing one with the other on this mistaken assumption, establishes certain theories. Not only was Longleat not the work of John of Padua, but it was not even built at one effort; it was the gradual accretion of several building periods, each dominated by a different master mason, all of whom were English. Thorpe's connection with Burghley was confined, so far as the evidence goes, to his supplying the plans. Smithson's connection with Wollaton is involved in much doubt. What is certain is, that of the very few houses of which both the original plan and elevation still exist, Wollaton is one; and both these drawings are by Thorpe. All these facts ought to be known by one who aspires to instruct the public concerning them. They entirely vitiate several pages of deductions drawn by our author. It is pretty well known by everyone who has studied the houses of the Elizabethan period, that they were the work of many different craftsmen, all of whom supplied their own details. A "surveyor" drew the plans, but was seldom, if ever, responsible for the whole "style" of the building.

Nor are the literary allusions any happier than the rest of the work. Swift's lines about Blenheim are attributed to Pope, and supposed to be part of his well-known letter to Lord Burlington. Walpole's anecdote about General Wade and his house in Cork Street is spoilt in the telling. With the author's views on modern architecture and modern ways, which are mingled in somewhat distracting fashion with the historical passages, we have no concern; but we cannot think that they greatly enhance the merit of the work. Our

chief objection is that such a work should have been undertaken by one who evidently has but a superficial acquaintance with the subject, and quite lacks that intimate knowledge which alone could render his observations of any value.

Many other mistakes might be pointed out—mistakes in dates, mistakes in names, mistakes serenely copied from his authorities. But enough has been said to indicate the character of the greater part of the book. It is but right to say, however, that whatever may be the faults of the text, the illustrations are excellent in themselves, having been taken largely from such safe sources as Turner and Parker's "Domestic Architecture" and Mr. Twopeny's drawings in the British Museum.

FLORENTINE SCULPTORS.

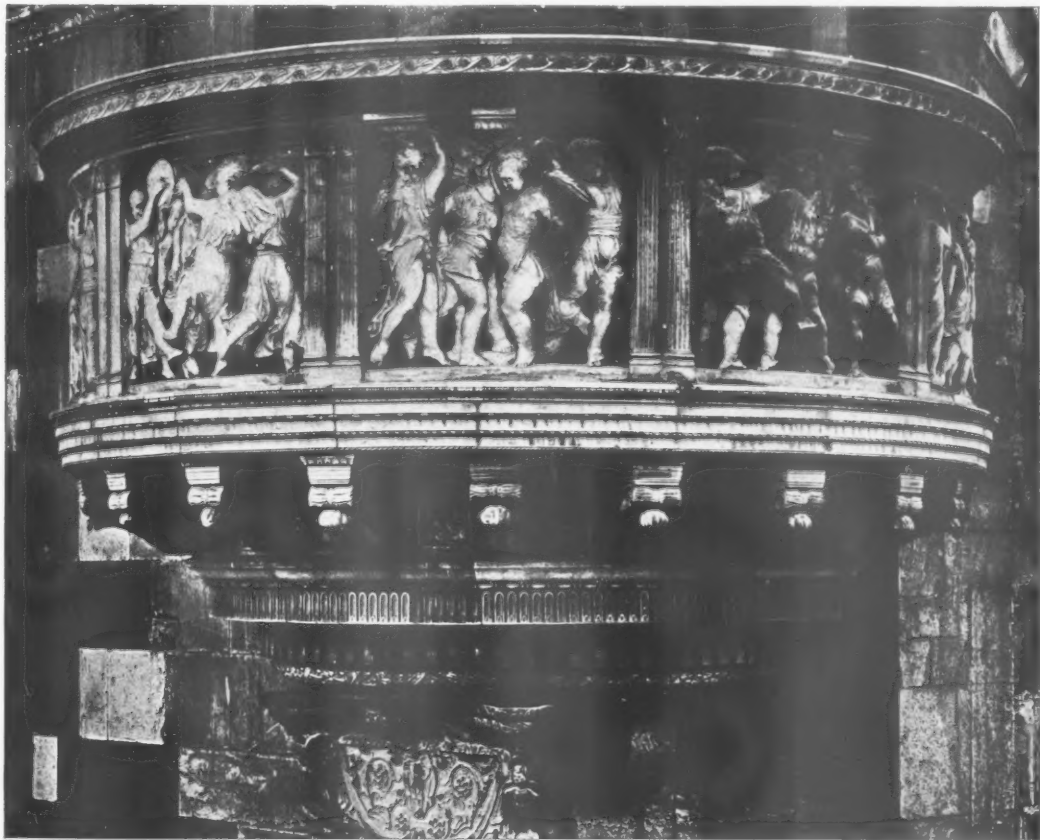
Florentine Sculptors of the Renaissance. By Wilhelm Bode. Translated by Jessie Haynes. 10 in. by 7 in. pp. xii, 240. Plates 94. Price 12s. 6d. nett. London: Methuen & Co., 36, Essex Street, W.C.



THE name of Dr. Bode on any title page is evidence of serious and illuminating work, and this volume serves only to enhance a reputation as great in England as it is in Berlin. The interest of

a great subject is increased by the sprightly controversies which blossom on Dr. Bode's pages.

With a knowledge truly encyclopædic and a critical faculty most just he combines a healthy dislike of fashions and poses in art criticism, and lays about him manfully, to the discomfort, we doubt not, of his adversaries. He is concerned to defend Donatello from the assertion of Herr Fritz Wolff that Michelozzo should have the chief credit for the architectural and decorative masterpieces on which the two worked together. M. Marcel Reymond is treated as though he were an Aryan brother, for Dr. Bode hammers him "in an il-liberal way." We cannot enter into the highly technical questions that arise out of the authorship of the della Robbia sculptures (as to which are by Luca and which by Andrea), and indeed do not profess the special knowledge which would alone enable us to hold the scales; but Dr. Bode seems to prove his points abundantly, and we trust M. Reymond will consider himself destroyed. However, controversy does not bulk more largely than is needful for the presentation of the truth, and it is a simple delight to be carried through the development of the art of the Quattrocento. The book is lavishly illustrated, and we would say in passing that the publishers have done real



DONATELLO AND MICHELOZZO. OUTDOOR PULPIT, DUOMO, PRATO.
From "Florentine Sculptors of the Renaissance."



LUCA DELLA ROBBIA. BRONZE DOORS, NEW SACRISTY, DUOMO, FLORENCE.
From "Florentine Sculptors of the Renaissance."

service in producing an almost sumptuous book at so low a price.

In the outdoor pulpit of Prato Cathedral one sees the amazing power of composition and the exuberant creative imagination of Donatello, helped (we may well believe with Dr. Bode) to a minor extent only by the decorative cleverness of Michelozzo.

The bronze doors of the New Sacristy at Florence show an aspect of Luca della Robbia's art which one associates little with him; but how the masterly handling of the groups, the

diversity of treatment, and the simple grace of it all!

We have no space to deal with the many fascinating chapters—of the boy busts (the exquisite little Rosselino is illustrated)—of Michelangelo's earlier sculptures—of the *putto* in Italian art—of Desiderio's portrait busts. Suffice it to commend with all heartiness a fine record of the period when an eager study of the antique was mingled with native virility and passionate realism, and, in the result, the bronze and clay and marble seem almost to palpitate with truth and beauty.

THE SCIENTIFIC SPIRIT IN ART CRITICISM.

Evolution in Italian Art. By Grant Allen. 8½ in. by 6 in. pp. 372. Illustrations 65. London: Grant Richards, Ltd., 7, Carlton Street, S.W.



WHEN a man takes the tools of one trade and works with them in another, the results are sure to be interesting, but are usually unsatisfactory. This volume is as satisfying as it is interesting, and but serves to show in stronger relief the brilliance of the late Grant Allen's gifts. To a keen and quick appreciation of Italian art he brought the wide outlook of the student of evolution, and in the result art and science are most happily married. The scheme of the book is to put aside the ordinary machinery of art criticism, to ignore questions of attribution and niceties of technique, and even to regard but slightly the achievement of individual painters. In their place we have an evolutionary survey of subjects and their treatment. We are introduced to the formal elements of the composition of some sacred scene—*e.g.*, The Annunciation, and pass by clearly marked stages from the precise and reverent expression of Giotto's idealised naturalism to the theatrical materialism of Paul Veronese.

It is the function of the scientific mind to observe and classify, and the great value of Grant

Allen's critical method is that it substitutes for a confused and disorganised appreciation a reasonable outlook that makes enthusiasm coherent.

With this book as a guide and friend, visits to the National Gallery will enable the student more readily to correlate differing schools and painters. As Mr. J. W. Cruickshank says in a useful introduction, the fact that Grant Allen was not professionally a critic of art brought him in some ways nearer to the student and enabled him to understand the difficulties of the beginner. It is a book, however, not merely for the beginner, but for all who are stimulated by fresh and sane points of view. The illustrations are admirable in their range and their reproduction.

SCANDINAVIAN CATHEDRALS.

The Cathedrals of Norway, Sweden, and Denmark. By T. Francis Bumpus. 9 in. by 6½ in. pp. viii, 299. Illustrations 4 in colour, 36 from photographs. London: T. Werner Laurie, Clifford's Inn, E.C.



MR. BUMPUS is indefatigable. In his tireless pursuit of cathedrals he has covered the Scandinavian kingdoms, and this volume is the record of what was evidently a delightful holiday. For the benefit of the architectural tourist, he gives a useful map of his travels. The book is discursive in method, but full of information about little-recorded buildings.



THE ANNUNCIATION: AT THE MONASTERY OF SAN MARCO, FLORENCE. FRA ANGELICO.
From Grant Allen's "Evolution in Italian Art."



INTERIOR OF CATHEDRAL AT ROESKILDE, DENMARK,
LOOKING EAST.

From "The Cathedrals of Norway, Sweden, and Denmark."

Notable correspondences are established between Danish and English churches, and Danish buildings have many interesting brick details, due to the rarity of stone, which threw Danish invention into a single channel. The interior of the cathedral at Roskilde gives a good idea of the reasonable variety secured by judicious brick treatment.

Very attractive are the sharply gabled towers, of which Kallundborg provides an admirable example. The grouping of the four octagonal towers on each arm of a Greek cross plan, with the square tower over the crossing, is not only singular, but, as Mr. Bumpus justly remarks, gives a wonderful air of size to a building of really insignificant dimensions.

Denmark has a curious lack: there is no ancient stained glass, and but little modern.

Among Swedish cathedrals, Upsala owes little to the Scandinavian vernacular, as it was built in part by a Frenchman, Estienne de Bonnueill, but the plan shows German influence. A useful chapter is devoted to the mediæval polychromy of Sweden, which is markedly akin to the mural paintings of English churches.



EAST END OF KALLUNDBORG CHURCH, DENMARK.

From "The Cathedrals of Norway, Sweden, and Denmark."

Norway's chief glory is Trondhjem Cathedral, and we could wish it had been more fully illustrated. The condition of the building some forty years ago was deplorable, and the restoration seems to have been well undertaken and proceeds under the hand of Herr Christie. We are a little surprised that Mr. Bumpus in speaking of those "to whom almost all restoration is *Anathema Maranatha*" falls into the common error of regarding *Maranatha* as part of the curse, whereas it means "The Lord is at hand," and is rather a benediction.

There are some slips and omissions (it is a little vexing to have continual references to "metal" without knowing what metal), but Mr. Bumpus has collected much valuable material, and the purely ecclesiological references to ceremonial uses &c. will be welcomed as much as the architectural matter.

ALFRED STEVENS.

Drawings of Alfred Stevens. With an Introduction by the late Hugh Stannus, F.R.I.B.A., A.R.C.A. 11½ in. by 8½ in. pp. 16. Plates 48. 7s.6d. nett. London: George Newnes, Ltd., Southampton Street, Strand, W.C.

IN the Note in our November issue much was said about Alfred Stevens and his drawings which would be proper to this review, and we need not now develop the theme. The biographical and critical sketch which the late Mr. Stannus did not live to see in print is (to use a phrase he applied to one of Stevens's drawings) delicate and adequate, and helps us to realise a great loss to art criticism. Many of the drawings are mere scribbles, the poses altered without erasure; but they acutely illustrate the swift working of the artist's mind.

The sketches for the great scheme, which Stevens devised for the decoration of St. Paul's, make it easy to realise sensitively how much we have lost by the attempt to merge the

Byzantine spirit with the humanist art of Wren. Had the Stevens scheme been adopted, a more abundant congruity would have been attained.

ALPHABETS.

Grammar of Lettering. By Andrew W. Lyons. 9 in. by 5½ in. pp. xii, 109. Plates, mostly coloured, 93. 10s.6d. nett. London: Maclaren & Co., 23, Bedford Street, W.C.

PRIMARILY for the sign-writer, we imagine, is this book of most elaborate coloured diagrams showing the working lines of various simple alphabets. If "shaded" letters are to be used on shop-fronts it is doubtless well that the shading should be properly done; but why "shade" and "raise"? To the tone of the letterpress we take some exception:—"Some, who may have vicious taste, incited by a craze for novelty, false and capricious maxims, may doubt the propriety of studying these diagrams." By comparison, the *Hereof fail* not of the iury summons has the air of sweet persuasion.

CONCERNING WILD GEESE.

The House Dignified: Its Design, its Arrangement, its Decoration. By Lillie Hamilton French. 10½ in. by 7 in. pp. xiii, 157. Illustrations 75. London: G. F. Putnam's Sons.

A MORE melancholy exhibition of snobbery flavoured with gush we have never met. Written of American domestic architecture, by an American, it suggests an abyss of vulgarity and purse-pride that may be a danger in the States, but is certainly not the reality that Miss French pictures in page after page of nauseating twaddle. The work of only six architects is illustrated, and scarcely anything of real merit is included. The description of the smoking-room of "a director of men" who is also a "cultivated gentleman" will give the measure of the book: "There is the wide fireplace for the generous log. . . . The ceiling is raftered. Hanging from it by invisible wires is a flight of wild geese. . . . One end of the room is reserved for pictures. . . . Here he hangs, now a Van Dyck, and now, some weeks later, a Millais. . . ." We should have known he was a cultivated gentleman from the wild geese. Why drag in Van Dyck?

The Committee for the Survey of the Memorials of Greater London.



IN reviewing the work of the past year the members of the Survey Committee may congratulate themselves upon a record twelve months' achievement, and the public interest shown in their work has certainly never been greater than at the present moment. For a long time, however, the satisfaction arising from the increased support given to their enterprise will be tempered by the knowledge that they are still far from attaining their desire, and that this interest, such as it is, has been aroused at the cost of the destruction of some of our most valuable London monuments. But it is in this way alone that progress can be made in the education of public opinion, and it will be fortunate

for London if her citizens will have learned to respect her treasures before they are all swept away or sadly despoiled. The loss which we are about to suffer in the destruction of the picturesque relic of the west front of the priory church of St. Bartholomew, Smithfield, coming closely upon the demolition of the beautiful fifteenth-century mansion in Bishopsgate, does not inspire an optimistic forecast for the future.

Our hope, however, lies in the marked increase in the number of our friends. At the end of 1907 the Survey Committee had 65 honorary or subscribing members. This figure has been nearly doubled in the twelve months, the total standing now at 121. In addition to these there were 45 further subscribers to our last monograph, who joined us for 1908 alone. The active roll has

The Royal Insurance Buildings, St. James's, London.

John Belcher, A.R.A., Architect.



THIS building was designed to accommodate the West End branch office of the Royal Insurance Company, Limited, and their offices occupy the greater portion of the ground and mezzanine floors. As it occupies probably the most valuable site in the West End of London, the utilisation of all the available space was a primary object. It is therefore remarkable for its strength and lightness of construction, as only the strongest and most durable materials have been used, and the smallest possible space taken up by walls and supports, thus utilising to the fullest extent the limited but extremely valuable site.

Pentelikon marble has been employed in the construction of the façades. The steel framework is carried up to the roof, which is also of steel filled in with hollow bricks. The building is carried on seven steel stanchions, each carrying from 400 to 600 tons dead weight.

The window frames and casements on the ground and mezzanine floors are of bronze, and those on the upper floors are of steel. The dormers are also covered with bronze, and the mansard roof with Westmorland slates.

The whole structure is of the latest fire-resisting construction, all the floors and roofs being constructed by the Kleine Patent Fire-Resisting Flooring Syndicate. The staircase and landings are of Roman grey stone, with a lining of statuary marble and Tinos capping.

The company's public offices on the ground floor, and the board-room on the mezzanine floor, are panelled with specially selected mahogany, wax-polished, and all the metal fittings are of oxidised silver. The fourth floor has a loggia affording an uninterrupted view of both thoroughfares, and provision has also been made for viewing processions and the like from the mezzanine floor, where bronze balconies have been provided. The sculptured figures at the third floor are by Mr. Bertram Mackennal, and the coat of arms and panel on the angle by Mr. Alfred Drury, A.R.A.

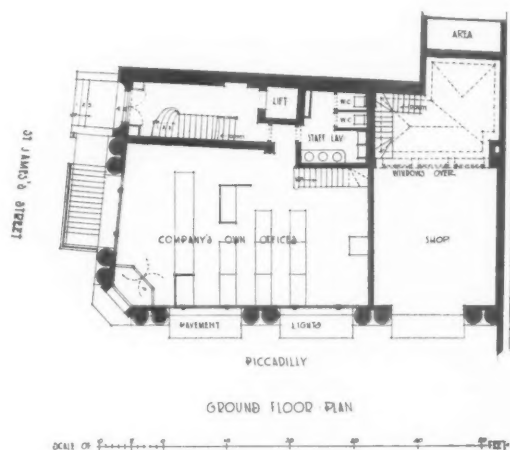
The special bronze grilles and bronze lighting and desk standards were made by Spital & Clark, Birmingham. The whole of the door locks and furniture, window-opening gear and fittings, were supplied by N. F. Ramsay & Co., London, &c. Electric fittings and part of the grille work were made by F. & C. Osler, Ltd., London and Birmingham, to the architect's designs.

In connection with the water supply, a motor-pump was furnished and fixed by the Langdon-Davies Motor Company, Ltd., London, the pressure in the water main not always being sufficient to raise the water to the tank in the roof. This pump is so arranged that when the tank is half emptied the motor is automatically started, and the pump then gives the additional head to the water from the supply, and enables the water to be raised. When the tank is full an automatic flow-switch stops the motor, which is then ready at any moment to be restarted as indicated. It will thus be seen that the pump is not brought into play unless the head of water is insufficient to feed the tank.

A retaining-wall of reinforced concrete has been constructed round the site by the Empire Stone Company, Ltd., of London. The wall is 25 ft. deep from the top to the sub-basement floor level, and has a thickness of 2 ft. 6 in. at the bottom, tapering to 9 in. at the top. A wall of ordinary construction would have required a thickness of about 8 ft. at the base. The concrete is reinforced by indented steel bars, spaced $4\frac{1}{2}$ in. apart for a height of 14 ft., and $13\frac{1}{2}$ in. apart for the remainder of the height. The sub-basement floor, 2 ft. 6 in. thick, is reinforced with bars at the top and bottom.

The electric passenger control lift was supplied by Archibald Smith & Stevens, London, is controlled by a switch in the car, and is fitted with the firm's safety apparatus.

The general contractors for the building were



THE ROYAL INSURANCE BUILDINGS,
ST. JAMES'S, LONDON.

*Photo: Arch. Review Photo, Bureau*

VIEW FROM PICCADILLY.

Holloway Brothers (London), Ltd., the clerk of works being Mr. William Gunning. The following are some of the sub-contractors for the building:—*Pentelikon Marble*: Marmor, Ltd. *Ferro-Concrete Construction*: Empire Stone Co. *Fireproof Floors and Roofs*: Kleine Patent Fire-resisting Floor-

ing Syndicate, Ltd. *Tiles*: Craven Dunnill & Co. *Casements and Casement Fittings*: Crittall Manufacturing Co. *Grates, Art Metal Work*: J. W. Singer & Sons. *Electric Wiring, Bells, &c.*: Donnison, Sillem & Co. *Marble Flooring*: J. Whitehead & Sons. *Part of the Grille and Electric*



Photo: Arch. Review Photo. Bureau.

DETAIL VIEW OF PRINCIPAL ENTRANCE.

Light Fixtures: F. & C. Osler, Ltd. Special Bronze Grilles, Lighting, and Desk Standards: Spital & Clark. Door Furniture—Locks, Window-opening Gear, and Fittings, &c.: N. F. Ramsay & Co. Railings, Handrails, Balusters, &c.: W. T. Allen & Co. Lift: Archibald Smith & Stevens.

Motor Pump: Langdon-Davies Motor Co., Ltd. Pavement Lights and Fire-Resisting Glazing: The British Luxfer Prism, Ltd. White Glazed "Shepherd" Patent Partition Bricks: Leeds Fireclay Co., Ltd. Plasterwork and Special Woodwork: Holloway Brothers (London), Ltd.

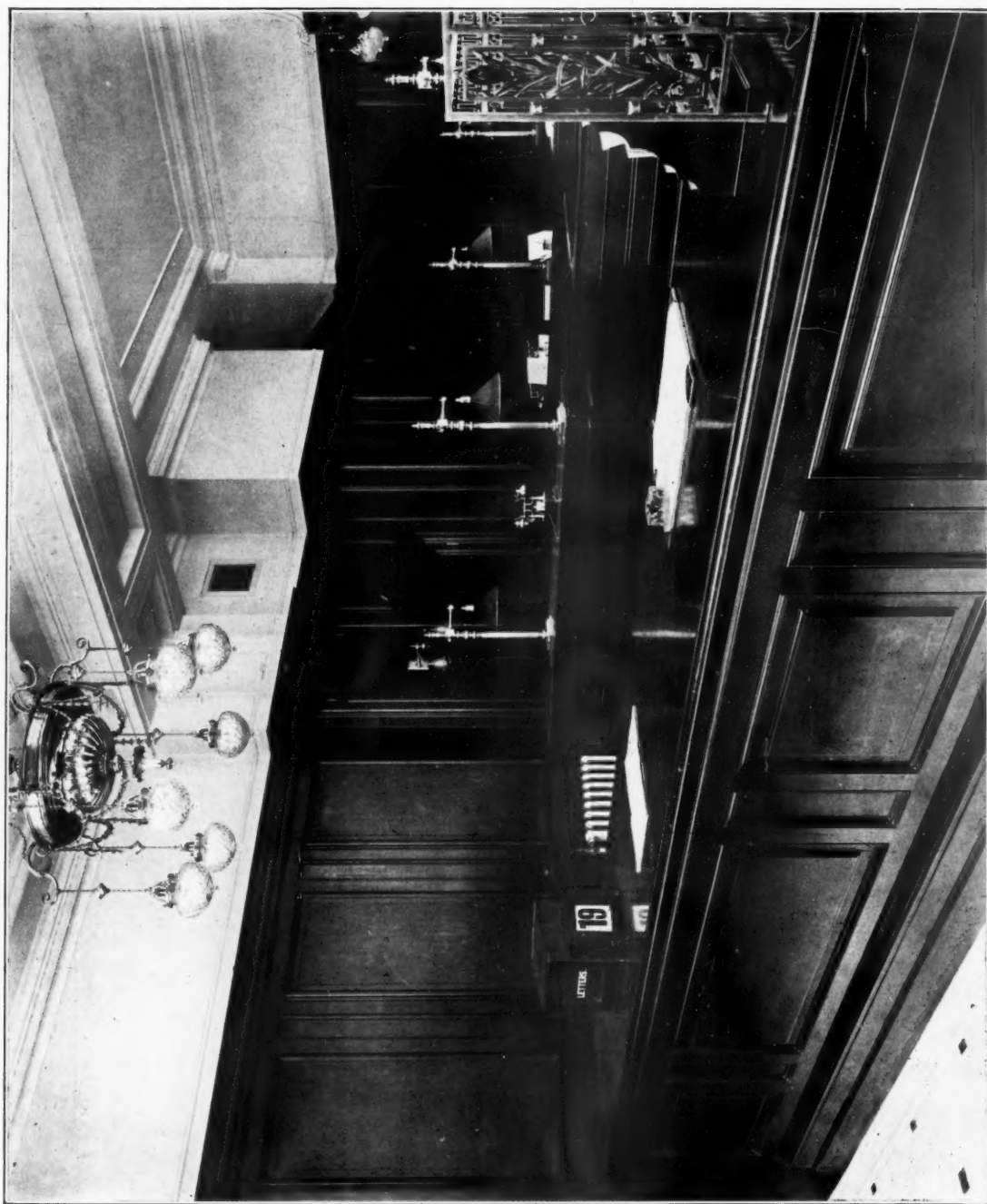


Photo: Arch. Review Photo. Bureau.

VIEW OF THE GENERAL OFFICE.

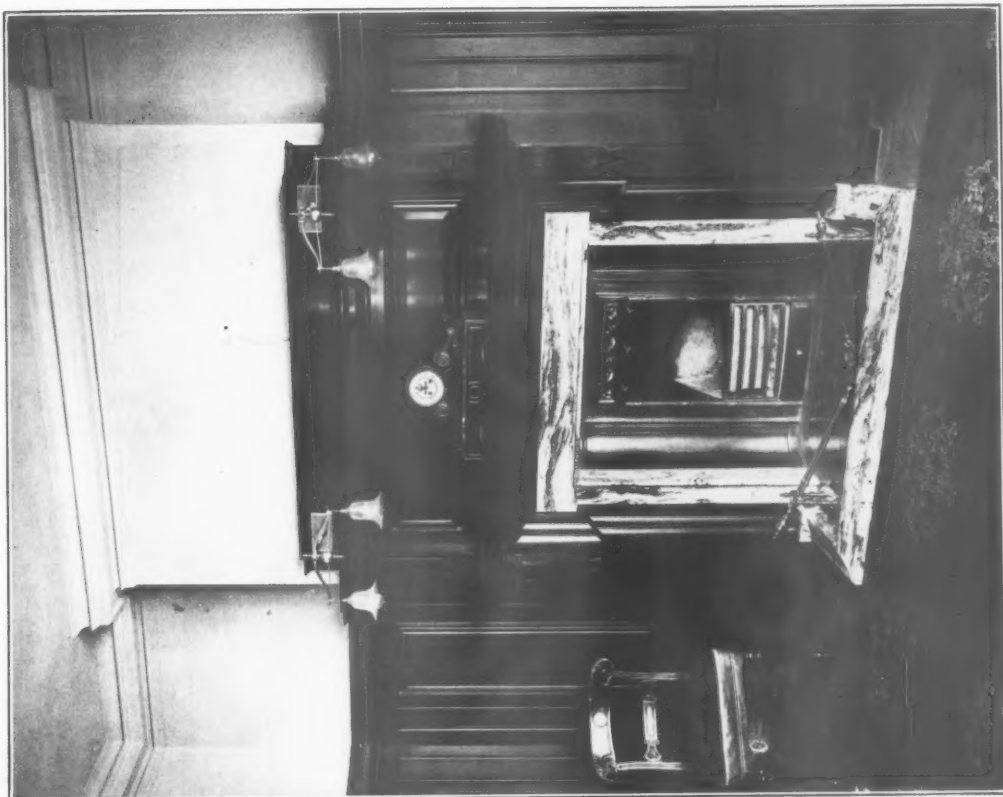
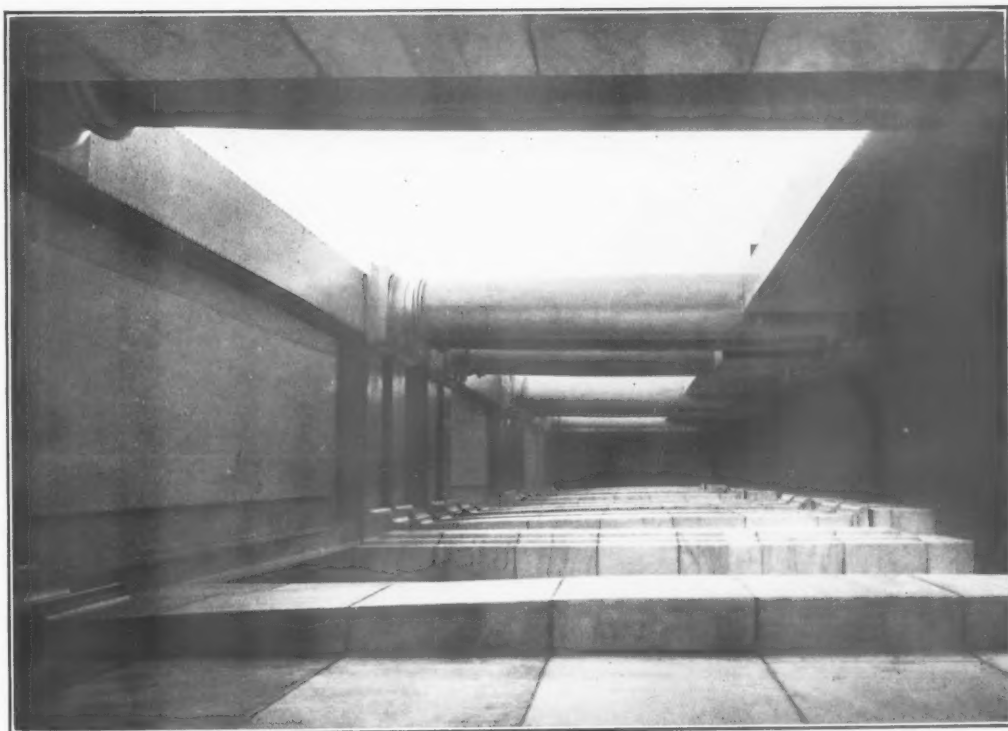


Photo: Arch. Review Photo Bureau.

BOARD-ROOM CHIMNEYPIECE.



LOGGIA: FOURTH FLOOR.



Photo: Arch. Review Photo. Bureau.

DETAIL VIEW: ELEVATION TO ST. JAMES'S STREET.